

F-44.H
N1726

M

THE BENSON LIBRARY OF HYMNOLOGY

Endowed by the Reverend

LOUIS FITZGERALD BENSON, D.D.

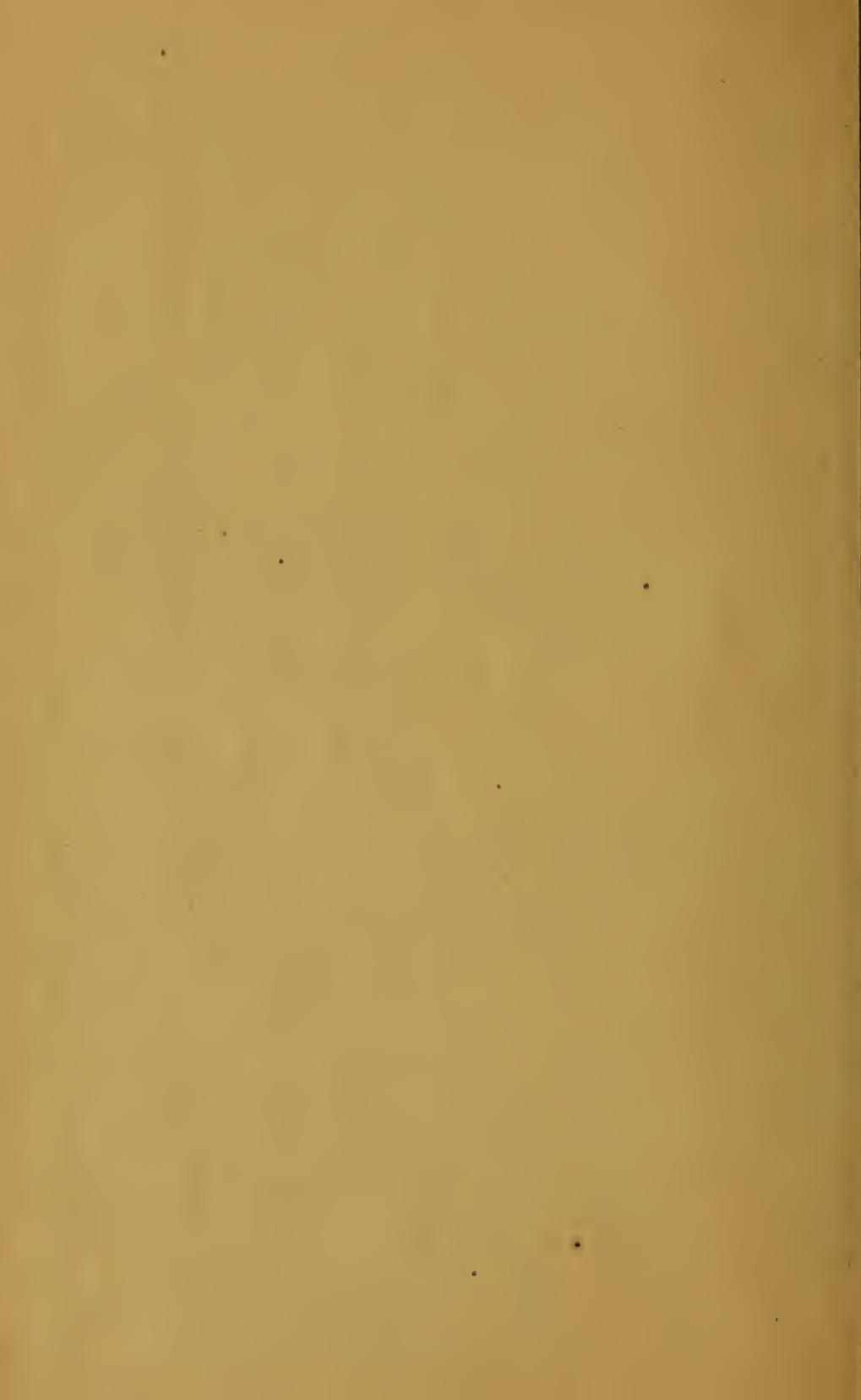


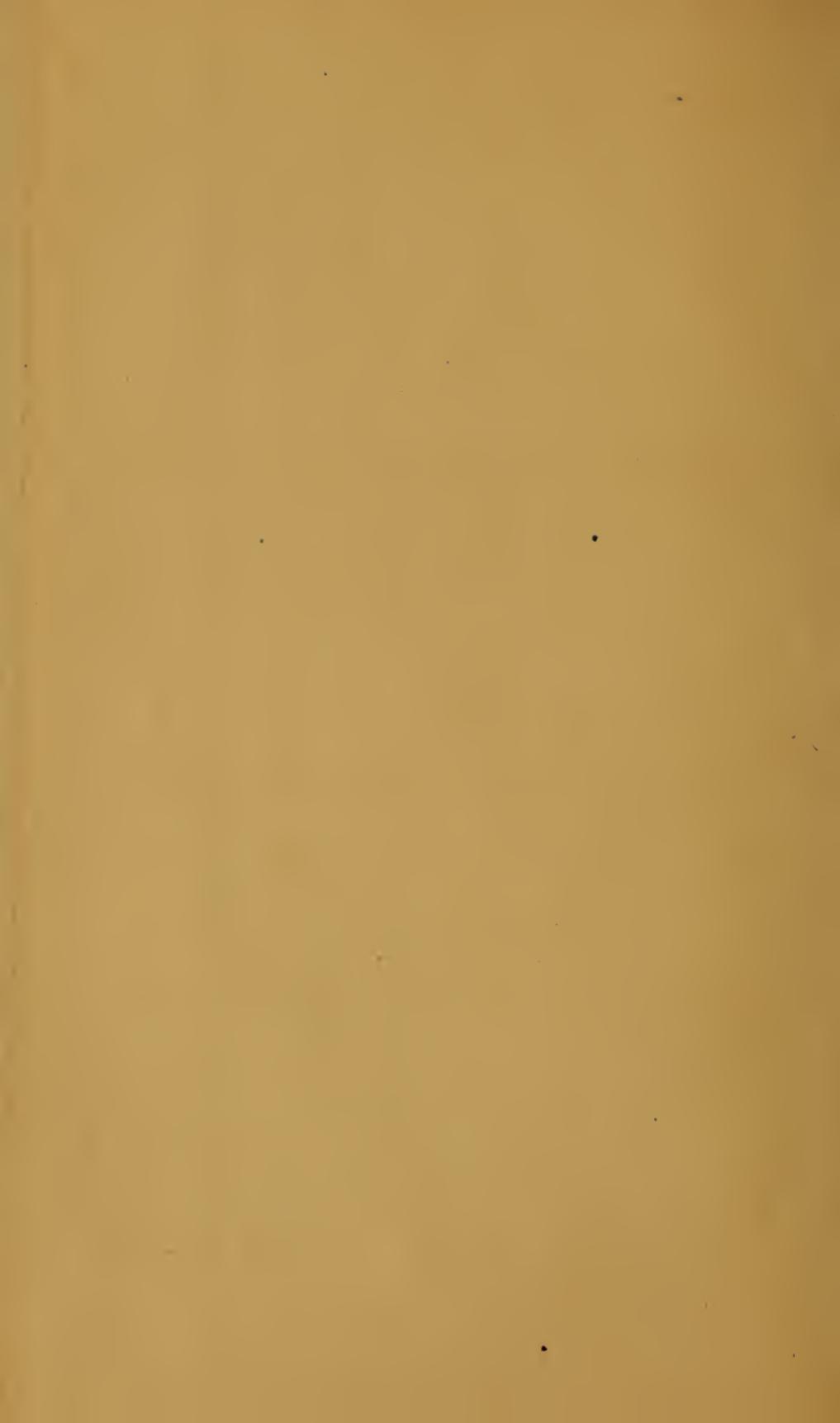
LIBRARY OF THE THEOLOGICAL SEMINARY

PRINCETON, NEW JERSEY

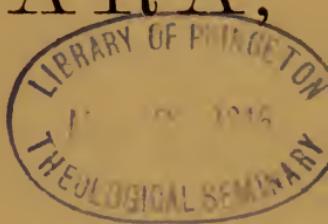
SCC
9806







THE CANTARA,



BEING A CHOICE SELECTION

OF

SOLOS, DUETS, TRIOS, AND QUARTETTS,

FROM

THE BEST MASTERS.

FOR THE USE OF

SEMINARIES AND SCHOOLS IN CITY AND COUNTRY.

EDITED AND ARRANGED BY

FRANCIS H. NASH AND GEO. F. BRISTOW,

A. S. BARNES AND COMPANY,
NEW YORK AND CHICAGO.

Entered, according to Act of Congress, in the year 1868,

By A. S. BARNES & Co.,

In the Clerk's Office of the District Court of the United States for the Southern District
of New York.

P R E F A C E.

LAST year the Editors prepared CANTARA No. 1, which was, as its title indicates, a "Complete Musical Text-Book" for schools of every grade ; and believing that the CANTARA has given entire satisfaction in the Grammar schools of New York and elsewhere, and feeling the want of NEW Music in our schools for practice, such as Solos, Duets, Trios, and Quartettes, we have, at a cost of time and money, prepared CANTARA No. 2 which is a rare volume of music selected from the BEST AUTHORS, whose knowledge of Harmony extends beyond the common chords, tonic and dominant, and THIS, which was considered some years since, in our schools *all* that the pupils in the Grammar Departments could perform and appreciate : in plainer words—music that delighted our pupils then, on account of its extreme simplicity in the melody, and want of good harmony while singing in PARTS, does not delight them now.

We will also add, that the course pursued by us in our former works has been mainly followed in this ; viz., *correct words*, and *correct harmony* ; and that the music in CANTARA No. 2 will be difficult enough to be pleasing to the MUSIC TEACHER, and skillful amateurs in the Public schools. It has been, and will be, our constant aim to elevate the taste and correct the style of the pupils entrusted to our care. Many of the Choirs and Musical Societies of our city are made up mainly by pupils whose entire Musical Education was acquired in the schools.

We are greatly indebted to Mr. Wm. A. POND, 547 Broadway, and Mr. OLIVER DITSON, of Boston, who have in the kindest manner permitted us to use their immense catalogues of music from which to make up our new book. To Messrs. J. R. THOMAS and J. ERNEST PERRING we are further indebted for some fine compositions in *ballad form*. We particularly call the attention of the Principals and Teachers of Music of schools, in the city and country, to this new volume, hoping that it will sing its way into many schools and parlors of our own land. .

We hope to be able to present CANTARA No. 3 in January, 1869.

FRANCIS H. NASH.
GEO. F. BRISTOW.

C O N T E N T S.

	PAGE		PAGE
A boat! a boat! Round.	189	O be joyful in the Lord. <i>Chant</i> .	266
Adoration. 8s & 7s.	282	O come, let us sing unto the Lord. <i>Chant</i> .	267
All alone.	145	Oh! as fair as poet's dreaming.	42
A little farm well tilled.	222	Oh! I breathe not his name.	7
A low strain and plaintive.	106	Oh! I whisper what thou feelest.	206
A man's a man for all that.	225	Old "Don't Care."	118
Amsterdam. 7s & 6s.	263	O praise the Lord.	276
Arm and on.	216	O rest in the Lord.	255
Autumn. , 8s & 7s.	262	O say not: sing a careless lay.	213
Canterbury. C. M.	258	Portuguese Hymn. 11s.	261
Change.	103	Praise the Lord.	270
Cherry ripe.	140	Praise the Lord, O my soul. <i>Chant</i> .	266
Come from afar, thou birdling of beauty.	168	Protect us through the coming night.	240
Come to me, angel of sleep.	48		
Dundee. C. M.	253	Rich and Rare.	280
Edyfield. 7s.	260	Romaine. 7s & 6s.	264
Evening Hymn. L. M.	268		
Eventide.	100	Simon the Cellarer.	171
Ever be happy.	8	Sister Elves, it is the hour.	148
Fioravante's Singing Lesson.	86	Sleep well, sleep well.	54
Funeral Dirge.	288	Slowly and softly music should flow.	174
Good Night. Round.	108	Song of the Zephyr.	124
Gorton. S. M.	279	Stephens. C. M.	259
Go where glory waits thee.	222	Summer Dream.	22
Great is the Lord.	278		
Hanover. 10s & 11s.	262	The Alpine Herdsman.	181
Hark! I hear the organ's peal.	231	The brook is purling on its way.	120
How gently and calmly.	190	The Chase. Round.	147
I gaze on yonder star.	16	The Coral Branch.	14
I hear the voice of angels.	283	The Chain and the Ring.	88
I'll wash my hands in innocence.	250	The Depth of the Ocean.	112
In the garb of old Gaul.	224	The Forest.	220
I remember how my childhood.	200	The Infant's Prayer.	284
Is it not sweet to think hereafter.	202	The Jewish Maiden.	74
It is a good thing to give thanks. Chant.	267	The Lord's Prayer. <i>Chant</i> .	264
I've been roaming.	77	The Lord will comfort Zion.	269
Jenny, who lives in the dell.	136	The Merry Mountain Horn.	88
Jerusalem! thou who killest.	250	The Minstrel Boy.	229
John Anderson, my Jo.	227	Then you'll remember me.	164
Land of the Free.	5	There is an hour of peaceful rest.	286
Let Erin remember the days of old.	226	The Sea.	104
List, dearest, list.	62	The Spanish Guitar.	27
London. C. M.	253	The Spinning Wheel.	19
Lord of all power.	273	The Sun of the Commandments. <i>Chant</i> .	264
Melvayne. 7s & 6s.	269	The Switzer Boy.	188
Merrily row.	36	The Ten Commandments. <i>Chant</i> .	263
Merry old Christmas.	71	The Voyage of Life.	30
Monmouth. L. M.	268	The Wanderer.	182
Mornington. S. M.	265	The Year's last Hour.	166
Near the lake.	82	Through grief and through danger.	228
Nottingham. C. M.	259	Throngh the wood.	194
		'Twas yon, sir. Round.	189
		Twilight Dews.	34
		We are fairies of the sea.	208
		Well-a-day, ah! well-a-day.	10
		When and where.	52
		When the earth is hushed.	59
		When we went a-gleaning.	183
		Why chime the bells so merrily.	109

LAND OF THE FREE.

5

In a martial style.

G. H. RODWELL.

1. Land of the free, the brave, Re - call thine an - cient

*fp**fp*

fame, Let not the crouch-ing slave Re -

proach thine ho - nor'd name; Thou wert the pride of

fp

earth, Its shame no lon - ger be, Where

*fp**3*

LAND OF THE FREE. Continued.

Free-dom's self had birth, There, there should live the free.

p

Thou wert the pride of earth, Its shame no lon - ger

p e cres.

be, *Where Free - dom's self had birth, There,

ad lib.

mf

there should live the free. Where Free-dom's

LAND OF THE FREE. Concluded.

7

ad lib.

self had birth, There, there should live the free.

fp *p* *f*

colla voce. ten.

2. The sea that girts thy shore,
The shore that bounds thy sea,
These are the same as yore;—
Why are thy sons not free?
Oh! fate, if't be thy will,
Restore our wonted fires,

That in our veins may thrill,
The blood that warm'd our sires.
Thou wert the pride of earth,
Its shame no longer be,
||: Where Freedom's self had birth,
There, there should live the free. :||

OH! BREATHE NOT HIS NAME.

Andante sostenuto.

M. W. BALFE.

mf

1. Oh! breathe not his name—let it sleep in the shade, Where cold and un-silence it weeps, Shall brighten with
2. But the night-dew that falls, tho' in

cres.

hon - or'd his rel - ics are laid! Sad, si - lent, and dark, be the ver - dure the grave where he sleeps: And the tear that we shed, tho' in

riten.

dim.

p rall.

tears that we shed, As the night-dew that falls on the grass o'er his head. se - cret it rolls, Shall long keep his me - mo - ry green in our souls.

EVER BE HAPPY.

Dolce.

BALFE. From the "Enchantress."

1. Ev - er be hap - py and light as thou art,
 2. Ev - er be hap - py and light as thou art,

Pride of the truth - ful heart! Ev - er be hap - py and
 Joy un - to all im - part! Ev - er be hap - py and

light as thou art, Pride of the faith - ful heart!
 light as thou art, Joy un - to all im - part!

Long be thy reign O'er land and main, By the glaive, by the chart, Queen
 We will o - obey Thee night and day, With a will we will start, Pride,
cres.

EVER BE HAPPY. Concluded.

9

dolce.

of the truthful heart. Oh! ev - er be hap - py and light as thou art,
pride of ev - ery heart. Oh! ev - er be hap - py and light as thou art,

Pride of the truth - ful heart! Pride, pride of the truth - ful
Joy un - to all im - part! Joy, joy un - to all im -

heart! Pride, pride of the truth - ful heart.
part! Joy, joy un - to all im - part!

ff

3.

||: Ever be happy and light as thou art,
Never from us depart! :||

On the blue sea,

Home of the free,

By the wave, by the mart,

Queen, queen of every heart.

Oh, ever be happy, and light as thou art,
Never from us depart!

||: Queen, queen of the truthful heart. :||

WELL-A-DAY, AH! WELL-A-DAY.

G. LINLEY.

Allegretto.

Musical score for piano and voice. The piano part consists of two staves in common time, G major (two sharps). The top staff has eighth-note chords, and the bottom staff has sixteenth-note chords. The vocal part begins with a melodic line in common time, A major (no sharps or flats).

1st VOICE.

1st Voice part in common time, A major (no sharps or flats). The lyrics are:

- Well - a - day, ah! well - a - day, Mer - ry is the month of May;
- Youth is thorn - y, life is vain," Thus doth run the po - et's strain;

Skies are bright, and flow'rs are gay, And summer birds are sing - ing.
Oh! if so, what can we gain By sor - row-ing or sigh - ing?

Continuation of the musical score for piano and voice. The piano part continues with its characteristic eighth-note and sixteenth-note patterns. The vocal line continues the melody established in the first section.

1. Well - a - day, ah! well - a-day, Merry is the month of May,
 2. "Youth is thorn - y, life is vain," Thus doth run the po - et's strain;

Skies are bright, and flow'rs are gay, And sum - mer birds are sing - ing.

Oh, if so, what can we gain By sor - row - ing or sigh - ing ?

Sva.....

rall.

loco.

2d VOICE.

Time has but to turn his glass, The flow'rs will fade, the sun-shine pass;
 Let us, as we wan-der on, Still pluck the flow'rs, en - joy the sun;

Ev-er thus, their course, a - las ! The brightest things are wing - ing ;
 Each fair thing, we light up-on, Make cap-tive ere 'tis fly - ing.

Time has but to turn his glass, The flow'rs will fade, the sun-shine pass.
 Let us, as we wan - der on, Still pluck the flow'rs, en - joy the sun.

Ev-er thus, their course, a - las ! The brightest things are wing - ing. Ah !
 Each fair thing, we light up-on, Make cap-tive ere 'tis fly - ing. Ah !

WELL-A-DAY! Concluded.

13

A musical score for a three-part vocal arrangement (Soprano, Alto, and Bass) in G major (two sharps) and common time. The score consists of three systems of music, each with three staves: Soprano (treble clef), Alto (alto clef), and Bass (bass clef). The vocal parts are accompanied by a piano or harpsichord, indicated by the bass staff's notes and the common bass clef.

The lyrics are as follows:

well-a-day, ah! well-a-day, Merry is the month of May.
well-a-day, ah! well-a-day, Merry is the month of May.

Skies are bright, and flow'rs are gay, And sum-mer birds are sing-ing;
Skies are bright, and flow'rs are gay, And sum-mer birds are sing-ing;

Skies are bright, and flow'rs are gay, And sum-mer birds are sing-ing.
Skies are bright, and flow'rs are gay, And sum-mer birds are sing-ing.

Andante.

G. J. WEBB.

1. I thought my branch of
 coral, A pret - ty shrub might be, Un - til I learned a
 lit - tle worm Had made it in the sea. Down, down so
 deep, Where dark wa - ters sleep, The co - ral in - sect lives, But

rests not there, With toil and care It up-ward, up-ward

strives; But rests not there, With toil and care It up-ward, up-ward

strives.

2.

It builds its coral palaces
 Than lofty hills more high :
 And then, the structure to complete,
 The little worm must die.
 Thus teaching me,
 When coral I see,
 That, dying I should leave
 ||: Some good work here,
 My friends to cheer,
 When o'er my tomb they grieve. :||

I GAZE ON YONDER STAR.

Lento.

V. GABRYEL.

Piano accompaniment in 3/4 time, key of B-flat major. The right hand plays eighth-note chords, and the left hand provides harmonic support with sustained notes. The dynamic is *p*.

p e espressivo.

1. On yonder star I gaze at night, And long to dwell within its

Piano accompaniment in 3/4 time, key of B-flat major. The right hand plays eighth-note chords, and the left hand provides harmonic support with sustained notes. The dynamic is *pp*.

light, And long to dwell, And long to dwell within its

Piano accompaniment in 3/4 time, key of B-flat major. The right hand plays eighth-note chords, and the left hand provides harmonic support with sustained notes.

light. O then, the wide world o - ver, I'd seek the distant
poco string.
rov - er, O then, the wide world o - ver, I'd
poco string.

seek the distant ro - ver, I'd seek the distant

f dim. pp rit.
ro - ver. On yon - der star I gaze at night, And long to
colla parte.

dwell with - in its light, And long to dwell with - in its
rit.

light.

2.

And gazing oft I heave a sigh,
And think the distant one is nigh,
The distant one, and think the distant one is nigh.

||: But vain is all my dreaming,
Though bright the star is beaming. :||
On yonder star I gaze at night,
||: And long to dwell within its light. :||

3.

Oh, wilt thou ever, like yon star,
Remain still shining from afar?
And wilt thou ever, remain still shining from afar!
||: With faith and heart unshaken,
Return to the forsaken. :||
Could I but see thee from afar,
||: As now I gaze on yonder star. :||

THE SPINNING WHEEL.

19

Allegretto.

BOIELDIEU.

1. The morning smiled o'er lake and shore, The groves with chirpings rung, As
 seat-ed at her cot-tage door, A love-ly mai-den sung; And
 as she trilled her lay, and plied Her circling wheel so well, May
 nev-er care, I soft-ly cried, That happy spi-rit quell!..... Sing

on, thou lightsome heart! And still a-round thee shine The
 hum-ble peace from guile a-part; Ah! would thy lot were mine! Sing

on, thou lightsome heart! And still a-round thee shine The
 hum-ble peace from guile a-part; Ah, would thy lot were mine! Ah,

The musical score consists of three staves of music in G major, 2/4 time. The top staff features a soprano vocal line with lyrics: "would thy lot were mine! Ah, would thy lot were mine!" The middle staff contains a basso continuo line with constant eighth-note patterns. The bottom staff shows a piano accompaniment with various chords and bass notes. The dynamics include *f* (fortissimo), *p* (pianissimo), *rif.* (riffle), and *sva.* (sva). The section concludes with a repeat sign and the instruction *loco.*

2.

The evening traced its shadows slow,
And still the feathered throng
Were answered from that portal low,
By that sweet minstrel's song;
And still her busy wheel went round,
And seemed her joy to share;
I sighed—and passed—'twas holy ground,
For innocence was there!
Sing on, thou lightsome heart!
And ever round thee shine
The peace from every harm apart;
Ah, would thy lot were mine!

SUMMER DREAMS.

Moderato affettuoso.

A. M. STORCH.

On mos-sy bank well shad-ed Lull'd by the rip-pling

stream, While clouds are float-ing o'er me I fain would lie and

dream; I fain would lie and dream. I there would lie and

lis - ten To all the flow'-rets said, And to the sweet re-

SUMMER DREAMS. Continued.

23

joic - ings Of songsters o - ver - head; And to the sweet re -

in tempo.

joie - - - - - ings Of songsters, of songsters

tr

ver - head. Then with the hap - - py

tr

rit. *in tempo.*

song-sters, I'd join with tuneful voice, And with the mer-ry

accel.

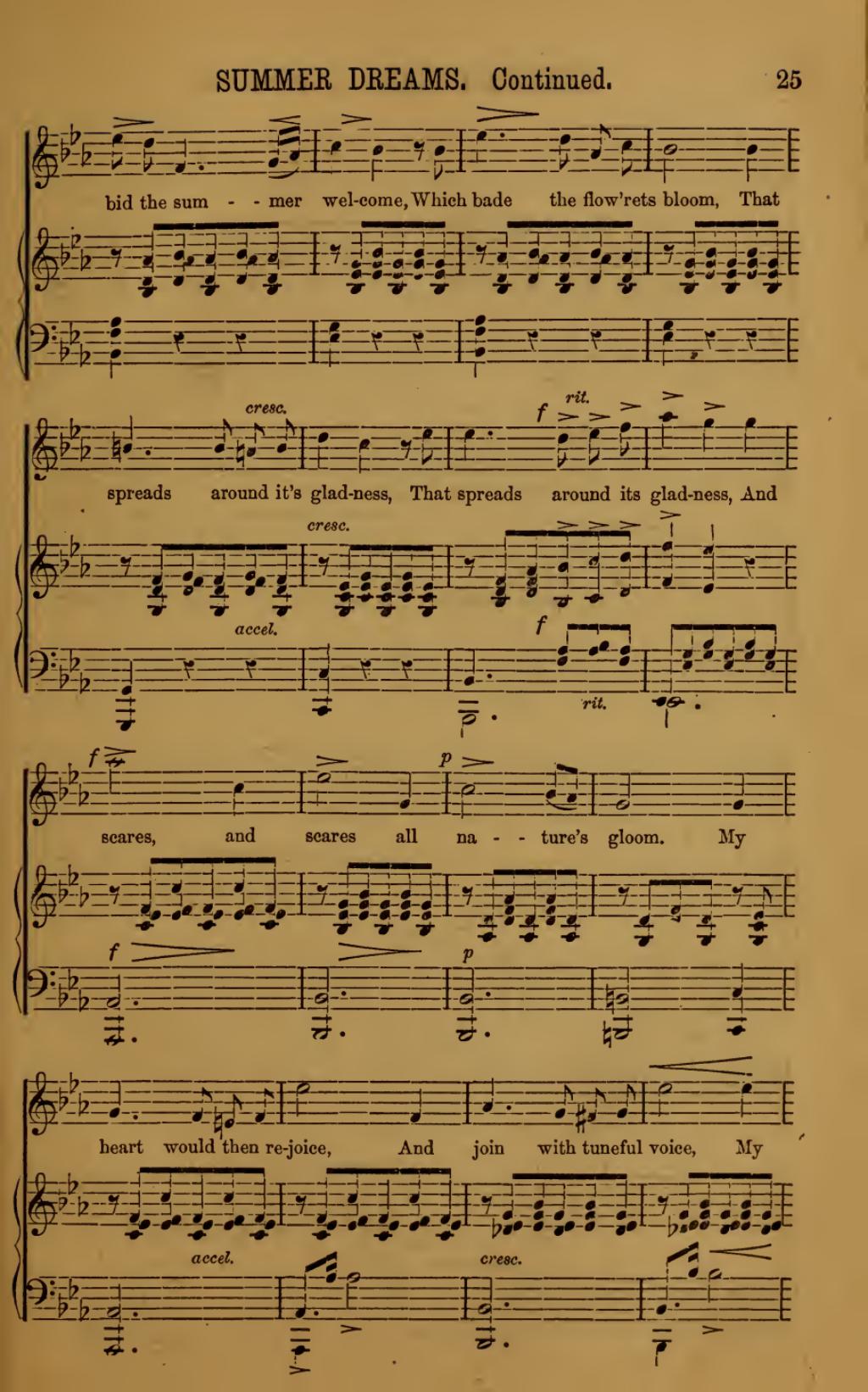
SUMMER DREAMS. Continued.

stream-let, And with the merry streamlet, My heart, my
 heart would soon re - joice, My heart would soon re -
 joice, My heart would soon re-joice, My heart,...
 My heart.... would soon... re - joice. And

cres. *rit.* *f* *p* *mezza voce.*
p *f* *p* *f* *p*

SUMMER DREAMS. Continued.

25



bid the sum - - mer wel-come, Which bade the flow'rets bloom, That

spreads around it's glad-ness, That spreads around its glad-ness, And

scares, and scares all na - - ture's gloom. My

heart would then re-joice, And join with tuneful voice, My

accel.

cresc.

SUMMER DREAMS. Concluded.

Affettuoso.

heart..... Then

would my heart re - joice,

My heart would then re - joice,

Then would my heart re - joice.

colla parte.

THE SPANISH GUITAR.

27

Allegretto con anima.

S. NELSON.

1. The Span-ish Gui - tar! the Span-ish Gui - tar! Touch'd by a skill - ful
hand,..... Or whether it sing of love or war, Is

a piacere.

dear to my na - tive land;..... And tho' I may roam In the
a piacere. *p*

stran - gers' home, Its voice will not speak in vain,.... For my

bo - som will bound At its cheer - ing sound, And think of my own dear

Spain;..... My bo - som will bound At its cheer - ing sound, And

The musical score is composed of four staves. The top staff shows a melodic line with various note values and rests. The second staff contains a bass line with quarter notes and rests. The third staff is mostly blank. The fourth staff shows a rhythmic pattern of eighth-note chords. The vocal line starts with "think of my own dear Spain." followed by a rest. The piano accompaniment continues throughout the piece.

2. The Spanish Guitar! the Spanish Guitar!

When at the Vesper hour

The loveliest rays of the twilight star

First beam on the citron bow'r.

When the sunbeam sets, and the castanets

Beat time to the gladd'ning strain,

I: And dark eyes glance in the sprightly dance

To the sweet Guitar of Spain. :|

3. The Spanish Guitar! the Spanish Guitar!

What pleasure its music brings!

A zest to joy and a balm for care

Come forth from its magic strings.

If its sounds are blest by the stranger breast,

O'er which no fond memories reign,

I: What a bliss is mine, whose heart is the shrine

Of a thousand joys of Spain! :|

THE VOYAGE OF LIFE.

Allegretto.
Melody. *mf*

A. MATTHAEI.

1. How like to a barque, on the bo - som of o - cean, Our life floats a

1. How like to a barque, on the bo - som of o - cean, Our life floats a -

long down the cur - rent of time; No tem - pests as - sail it, no

long down the cur - rent of time; No tem - pests as - sail it, no

waves in com-mo - tion, But breez - es still fan it from flow'rs in their

waves in com-mo - tion, But breez - es still fan it from flow'rs in their

THE VOYAGE OF LIFE. Continued.

31

A musical score for four voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of three staves of four measures each. The first two measures are for the piano. The third measure starts with the soprano and alto parts, followed by the tenor and bass parts. The fourth measure concludes the section. The vocal parts sing "prime. With". The piano part has dynamic markings "p" and "mf". The vocal parts sing "prime, But breez - es still fan it from flow'rs in their prime. With". The piano part has dynamic markings "p" and "mf". The vocal parts sing "prime.".

A continuation of the musical score. The vocal parts sing "love for its pi - lot, and truth on its deck,—With love for its". The piano part has dynamic markings "p" and "mf". The vocal parts sing "love for its pi - lot, and truth on its deck,—With love for its".

A final section of the musical score. The vocal parts sing "pi - lot, and truth on its deck, What dan - gers can threat - en, what". The piano part has dynamic markings "cres.". The vocal parts sing "pi - lot, and truth on its deck, What dan - gers can threat - en, what". The piano part has dynamic markings "cres.". The vocal parts sing "pi - lot, and truth on its deck, What dan - gers can threat - en, what".

f

dolce.

tem - pest can wreck ? With love for its pi - lot, and truth on its

f

dolce.

tem - pest can wreck ? With love for its pi - lot, and truth on its

f

deck, What dan - gers can threat - en, what tem - pest can wreck ?

f

deck, What dan - gers can threat - en, what tem - pest can wreck ?

2.

Through clouds, rosy blushing, the sun shines at morning,
And pours all around us a torrent of light ;
Or she of the crescent, with silver adorning,
:] Makes sweeter than day the soft lustre of night, :]
:] When both have forsaken their path in the sky,
We steer by the stars as they twinkle on high. :]

3.

On board all is friendship, both honest and cordial :
Much reading and talk of the Port where we steer ;
Much thankful regard for the blessings around us ;
:] But never a murmur, and seldom a tear ; :]
:] While all who our colors of friendship deservy,
Give blithely a cheer as our barque passes by. :]

Allegretto.

S. LOVER.

1. There once was a

gallant knight, Ho ! mer-ri-ly, ho ! He sung to a la - dy bright,

Oh ! la-dy love, oh ! Fal, lal, la, fal, lal, la, Oh ! la-dy love,

oh !

2.

"I bring thee a golden chain,
 'Tis a sign you know :
 I will ever your slave remain,
 Oh ! lady love, oh !"
 Fal, lal, la, &c.

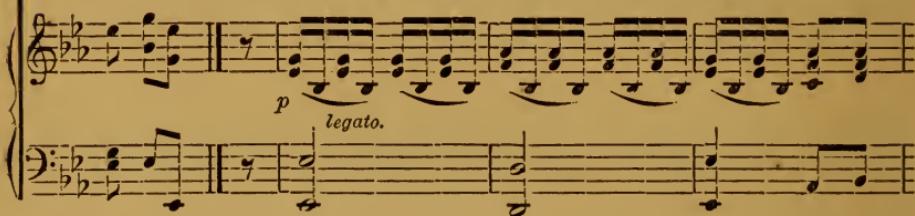
3.

Then softly the maid did sing,
 "Nothing of chains I know ;
 I rather would have a ring,
 Because it won't let you go."
 Fal, lal, la, &c.

TWILIGHT DEWS.



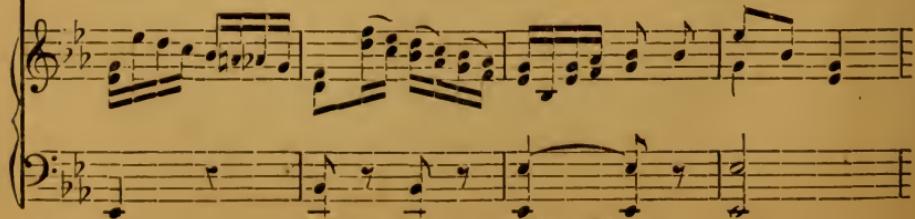
1. When twi - light dews are fall - ing fast Up - on the ro - sv
 2. There's not a gar - den walk I tread, There's not a flower I



sea; I watch that star, whose beam so oft Has light - ed me to
 see; But brings to mind some hope that's fled, Some joy I've lost with



thee; And thou, too, on that orb so dear, Ah! dost thou gaze at
 thee; And still I wish that hour was near, When friends and foes for-



TWILIGHT DEWS. Concluded.

35

ev'n, And think, tho' lost for ev - er here, Thou'ltyet be mine in
 giv'n, The pains, the ills we've wept thro' here, May turn to smiles in

heav'n? And thou, too, on that orb so dear, Ah! dost thou gaze at
 heav'n And still I wish that hour was near, When friends and foes for-

ad lib.

ev'n, And think, tho' lost for ev - er here, Thou'ltyet be mine in
 giv'n, The pains, the ills we've wept thro' here, May turn to smiles in

p

ad lib.

heav'n?
 heav'n.

MERRILY ROW.

Allegretto.

J. R. THOMAS.



1. The

The music continues with eighth-note chords in the piano accompaniment. The vocal line begins with eighth and sixteenth notes, followed by a sustained note.

eve is calm, the moon shines bright, While o'er the stream we row, And

The piano accompaniment features eighth-note chords. The vocal line continues with eighth and sixteenth notes.

sweetly beam the stars of night With soft and lustrous glow; With

The piano accompaniment features eighth-note chords. The vocal line concludes with eighth and sixteenth notes.

MERRILY ROW. Continued.

37

Musical score for "Merrily Row" featuring piano and vocal parts. The score consists of six staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom four staves are for the voice, with lyrics appearing below the notes. The vocal part begins with a melodic line, followed by a section where the piano provides harmonic support. The vocal part then resumes with a rhythmic pattern, indicated by a tempo marking and a tenuto sign. The piano accompaniment features a prominent bass line. The vocal part concludes with a final melodic phrase, followed by a dynamic instruction and a final piano flourish.

oar in hand we ply the stream, And swift we glide a-

long, While we hear on the dis - tant air The

e - echo of our song! of our song, of our song, of our

a tempo. ten.

song! Mer - ri - ly row,

poco rit.

ff

MERRILY ROW. Continued.

A musical score for 'Merrily Row' featuring two staves of music with lyrics. The music is in common time, with a key signature of one sharp. The top staff uses a treble clef, and the bottom staff uses a bass clef. The lyrics are written below the notes. The score includes dynamic markings such as 'ff' (fortissimo) and '8va' (eighth octave). The music consists of eight staves of music, each ending with a repeat sign and a double bar line, indicating a section that can be repeated.

cheer-i - ly row, And let our oars keep time, While

o'er the tide we swift - ly glide, In song our voic-es chime!... In

song,... in song,... in song our voic-es chime!... In

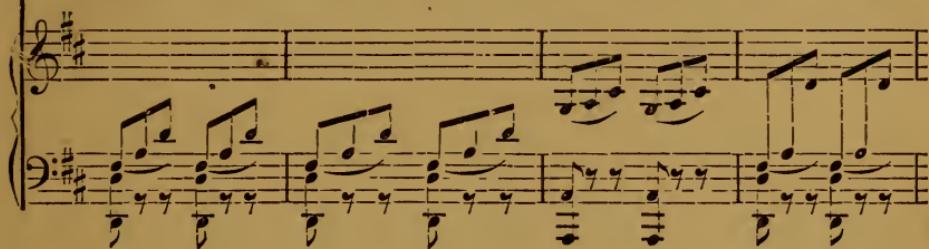
song our voic-es chime!... In song our voic-es chime!

MERRILY ROW. Continued.

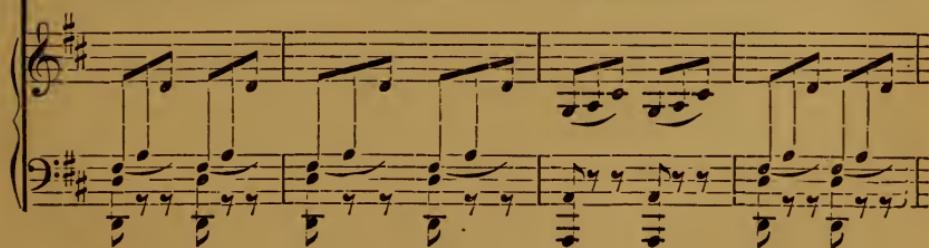
39



Sweet and cool the breez - es blow, Re - freshing o'er the lea, And



gay - ly o'er the moon - lit stream Our boat she glides so free; Our



voic - es chime, our oars keep time To th'harmo - nious



MERRILY ROW. Continued.

strain, And far we go with stea - dy row, And

then re - turn a - gain! re-turn a - gain, re-turn a - gain, re-turn a

a tempo. *ten.*

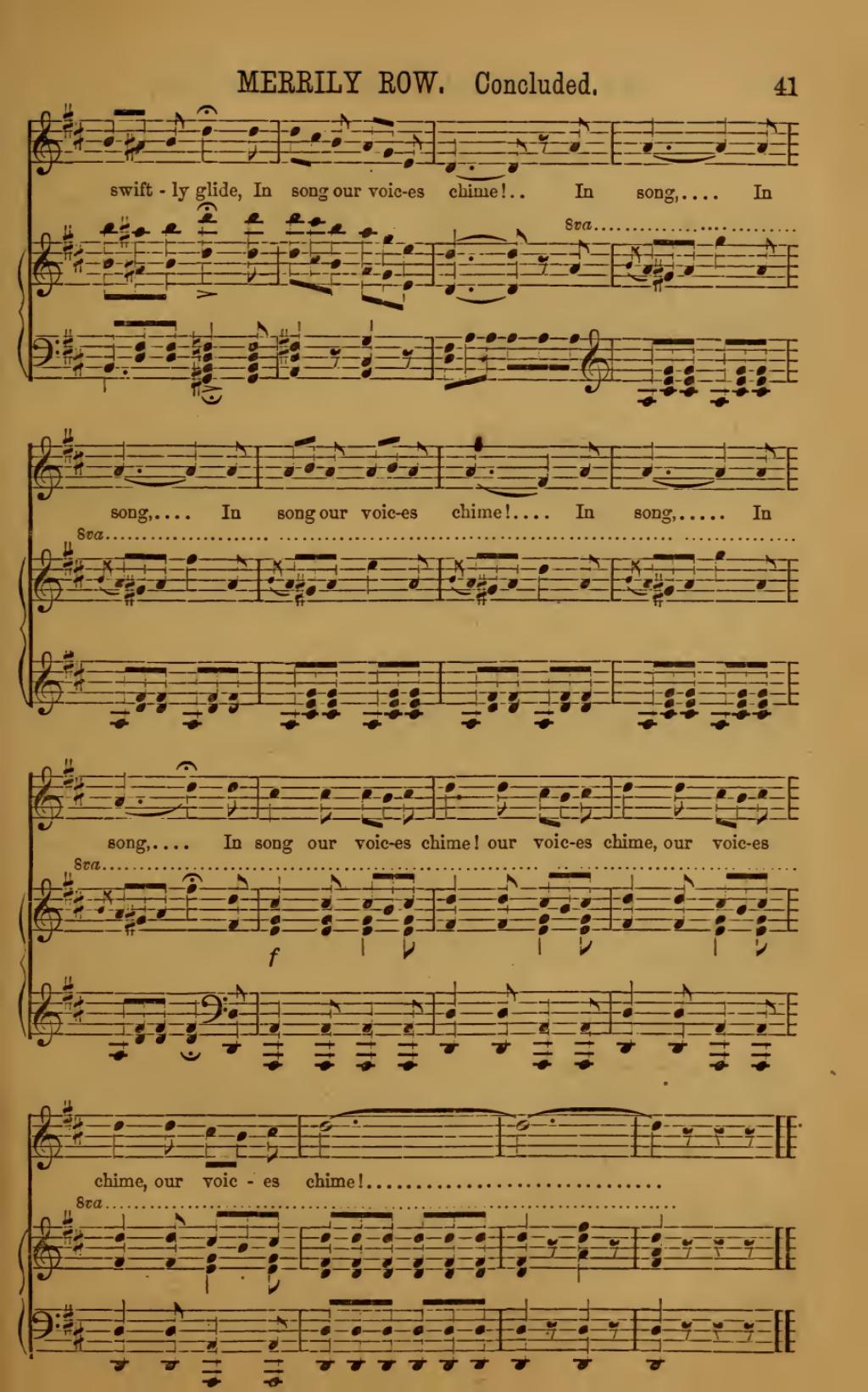
gain! Mer - ri - ly row,

ff

cheer-i - ly row, And let your oars keep time, While o'er the tide we

MERRILY ROW. Concluded.

41



swift - ly glide, In song our voic-es chime!.. In song,... In

Sva.....

song,... In song our voic-es chime!.... In song,... In

Sva.....

song,... In song our voic-es chime! our voic-es chime, our voic-es

Sva.....

f

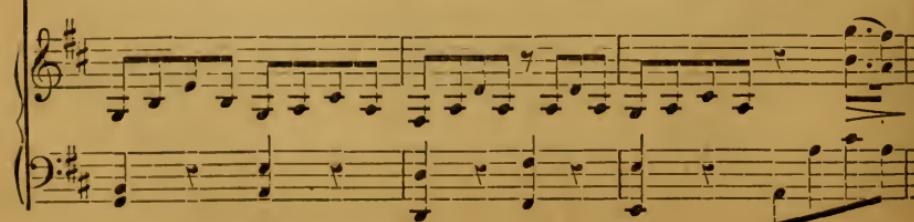
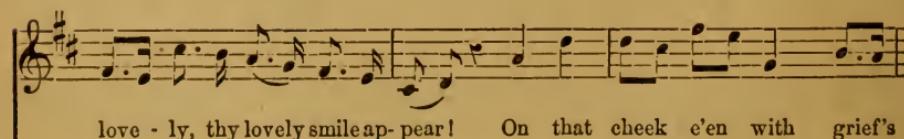
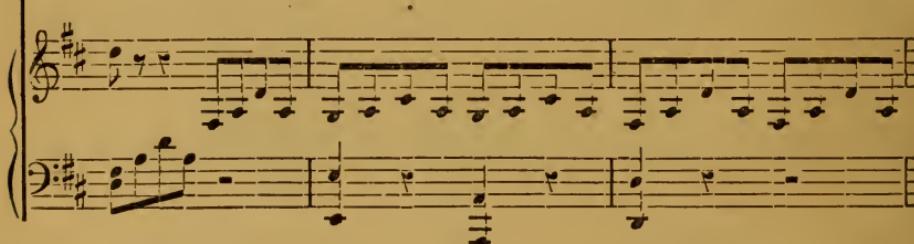
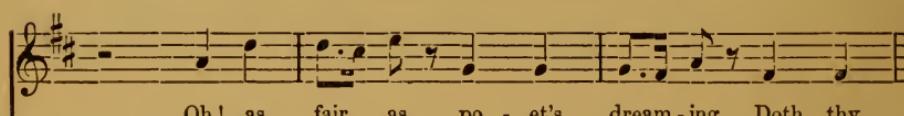
chime, our voic - es chime!.....

Sva.....

OH! AS FAIR AS POET'S DREAMING.

Larghetto.

DONIZETTI.



seem - ing, Nev - er be the trace of tear! Oh! my
cres.
soul is full of glad - ness, Once a - gain to kiss the
cres.
brow, Heav'n for - fend that hour of sad - ness, When we
p>
may not meet as now. Heav'n for - fend that hour of

OH! AS FAIR. Continued.

sad - ness, Heav'n forfend that hour of sad - ness, When we may not meet as
 now! Heav'n for - fend that hour of sad-ness, when we may not meet as
Sva loco.
rall.

now! But my tear-drops would a - wake thee; To my
³
³
³
 arms,..... my child, I'd take thee! But my

A musical score for a three-part composition (likely piano, voice, and basso continuo). The music is in common time, with a key signature of one sharp (F#). The vocal line (top staff) has lyrics in capital letters. The piano/bass line (bottom two staves) provides harmonic support with sustained notes and chords. The vocal part begins with "tear - drops would a - wake thee; To my arms, my child, I'd" and continues with "take thee!". The piano/bass part features sustained notes and chords throughout the piece. The vocal part resumes with "Whilst my heart with sor - row's weep - ing, All in" and concludes with "watchfulness, in watchfulness beside thee! Sleep and dream, and in thy". The piano/bass part ends with a final sustained note.

tear - drops would a - wake thee; To my arms, my child, I'd
take thee!

Whilst my heart with sor - row's weep - ing, All in
watchfulness, in watchfulness beside thee! Sleep and dream, and in thy

slum - ber, May no thought but peace be - tide thee! May no

cres.

thought but peace be - tide.... thee! May no thought but peace be -

cres.

cres.

tide thee! Nights of wea - ry vi - gils sad - ly I, a -

f dim. f p

las! should on - ly know! An gel dreams should o'er thee

glad-ly Joy up - on thy heart be - stow! An - gel

dreams should o'er thee glad-ly Joy up - on thy heart be -

stow! Joy up - on thy heart be - stow! on thy heart, Joy up -
con la parte.

on thy heart be - stow!.. be - stow!

COME TO ME, ANGEL OF SLEEP.

Andante con espressivo.

J. ERNEST PERRING.

mf

1. Come to me,

rall. tempo.

an - gel of sleep, and bring Beau-ti - ful

Take all the sad thoughts

COME TO ME, ANGEL OF SLEEP. Continued.

49

out of my brain, Place then the glad - ness of

child - hood a - gain. Take all the wea - ri - ness out of my

heart, Bid all its p - ares and sor - rows de -

part, Make all life's bro - ken links once more com -

50 COME TO ME, ANGEL OF SLEEP. Continued.

plete,.... Just for to - night let my dreams all be

dim.

eres. rall. e dim.
sweet, Just for to - night let my dreams all be sweet.

CHORUS. poco piu lento.

Fa - ther of Heav'n, my soul wilt thou keep, While I'm a-way with the

mf

Fa - ther of Heav'n, my soul wilt thou keep, While I'm a-way with the

mf poco piu lento.

COME TO ME, ANGEL OF SLEEP. Concluded.

51

rall. e dim.

an-gel of sleep, While I'm a-way with the an-gel of sleep.

an-gel of sleep, While I'm a-way with the an-gel of sleep.

rall. e dim. *tempo.*

rall. *:dim.*

2.

Come to me, angel of sleep, and bring
 Childhood's bright hopes on thy gentle wing ;
 Let me dream over those glad days again,
 Dream that my heart never knew any pain.
 Wilt thou not come ? are my calls all in vain,
 Wilt thou not visit my lone couch again ?
 Come, and thy watch once more so loving keep,
 ||: Come to me, angel, sweet angel of sleep, :||

CHORUS.

Father of Heav'n, my soul wilt thou keep,
 While I'm away with the angel of sleep,
 While I'm away with the angel of sleep.

Allegretto scherzando.

S. LOVER.



Fine. Oh! tell me when and where,..... Am

I to meet with thee, my fair? Oh! tell me when and

where,... Am I to meet with thee? I'll meet thee in the

espress.

se - cret night, When stars are beam-ing gen - tle light, E -

A musical score page featuring a treble clef staff with a key signature of one flat and a bass clef staff below it. The music consists of six measures. The lyrics "nough for love, but not too bright To tell who blush - es there. d. c." are written below the treble staff. The bass staff has vertical bar lines and rests.

21

You've told me when, but where
Am I to meet with thee, my fair ?
You've told me when, but where
Am I to meet with thee ?
I'll meet thee in that lovely place,
Where flow'rets meet in sweet embrace,
And Zephyr comes to steal a grace
To shed on the midnight air.

3.

You've told me when and where,
But tell me how I'll know thou'rt there?
You've told me when and where,
But how shall I know thou art there?
Thou'l know it when I sing this lay,
That wand'ring boys on organs play,
No lover sure can miss his way
Who hears this signal air.

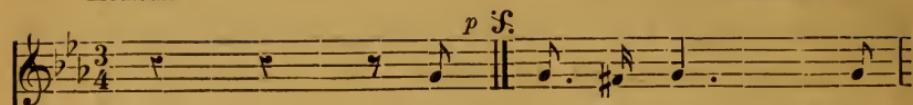
Ending of third verse.

A musical score for two voices. The top staff is in treble clef, B-flat key signature, and common time. It consists of six measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, the fourth has four eighth notes, the fifth has five eighth notes, and the sixth has six eighth notes. The lyrics "La, la, la, la, la, la," are written below the notes. The bottom staff is in bass clef, B-flat key signature, and common time. It consists of six measures of eighth-note patterns: the first measure has one eighth note, the second has two eighth notes, the third has three eighth notes, the fourth has four eighth notes, the fifth has five eighth notes, and the sixth has six eighth notes. The lyrics "This" are written at the end of the line.

SLEEP WELL, SLEEP WELL.

Moderato.

FRANZ ABT.



1. The bells are hush'd, the
2. didst thou think of

The vocal line continues with eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords. Measure 2 concludes with a piano dynamic (indicated by 'pp').

world is still, The sounds of toil are heard no
me to - day The thought of thee my heart could

The vocal line continues with eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords. Measure 3 concludes with a piano dynamic (indicated by 'p').

more, The bird has ceas'd his tune - ful song, And
fill, And now, to breathe a fond good night, Be -

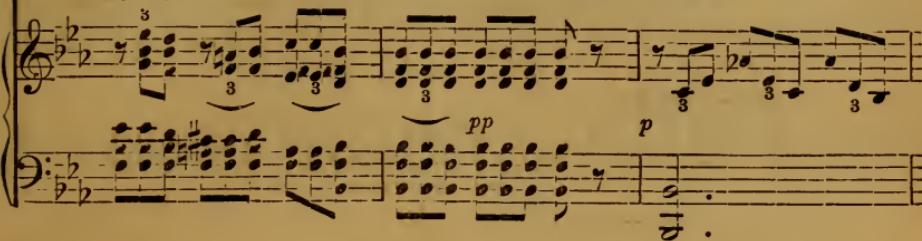
The vocal line continues with eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords. The piece concludes with a piano dynamic (indicated by 'marc.') and a final piano chord.

SLEEP WELL. Continued.

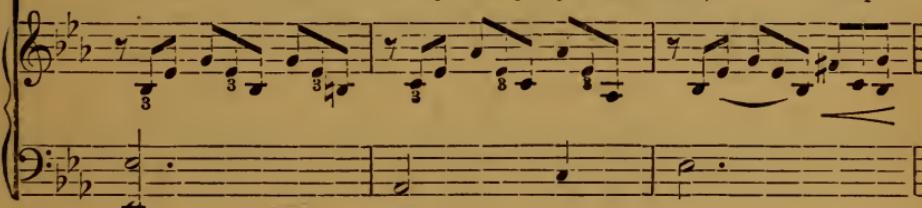
55

molto espressivo.

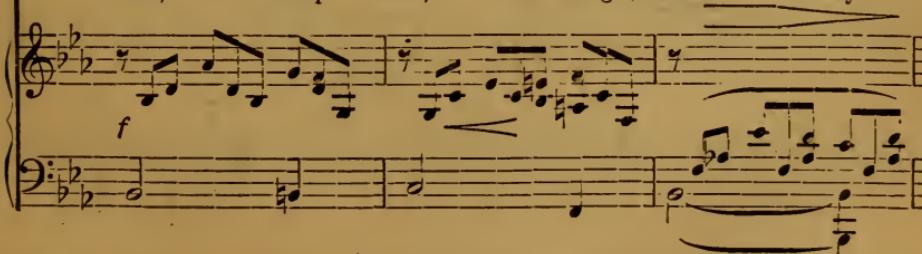
Sleep well, sleep
Sleep well, &c.



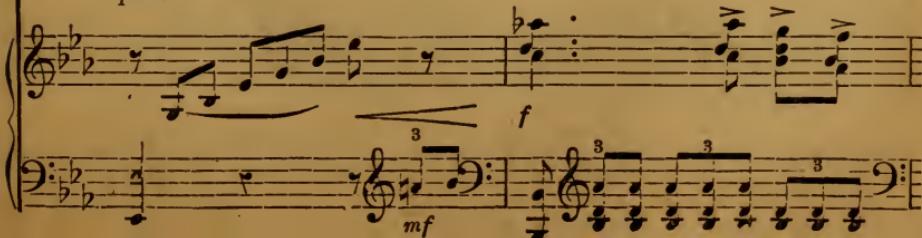
well,..... And let thy love-ly eye - lids close, Sleep



well, sleep well, Dear an-gel, sweet be thy re -



pose.



1ma.

Oh!

There comes - - - to thee, from

heav'n - ly realms, A ho - ly mes - sen-ger to -

night, He brings you bright and

SLEEP WELL. Continued.

57

peace - ful dreams, Till you a - wake in morn - ing's
light. Sleep well, sleep....

well, And let thy love - ly eye - lids
close; Sleep.... well, sleep....

SLEEP WELL. Concluded.

well, Dear an - gel, sweet be thy re -
pose. Sleep....

well, Dear an - gel, sweet be thy re -

pose.

pp

WHEN THE EARTH IS HUSHED.

59

Andante.

L. DE CALL.

When the earth is hushed to peace, Night its bus - tle quell - ing:

When the earth is hushed to peace, Night its bus - tle quell - ing:

Then I seek the sa - cred place, Where my love is dwell - ing:

Then I seek the sa - cred place, Where my love is dwell - ing:

Yes, with step and feel - ing light, Haste I

p Yes, with step and feel-ing light,

Yes, with step and feel-ing light,

p

there to say "Good night!" Whisp'ring peace-ful, peace - - ful

p Haste I there to say "Good night!" Whisp'ring peaceful, peaceful

Haste I there to say "Good night!" Whisp'ring peaceful, peace - - ful

sleep! Far be ev - ery sor - - row; O may

sleep! Far be ev - ery sor - - row;

sleep! Far be ev - ery sor - - row; O may

Whisp'ring peaceful, peaceful sleep! O may heav'n thy welfare

f

heav'n thy wel - fare keep, 'Till shall dawn the mor -

O may heav'n thy wel - fare keep, 'Till shall dawn the mor -

heav'n thy wel - fare keep, 'Till shall dawn the mor -

keep,

WHEN THE EARTH IS HUSHED. Concluded.

61

p

- row. Oft in dreams I think of thee, Ev - er true I've vowed to

p

- row. I think of thee, I've vowed to

f

be; Oft in dreams I think of thee, Ev - er true I've vowed to

f

be; Oft in dreams I think of thee, Ev - er true I've vowed to

pp

be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.

f

pp

be, Ev - er true I've vowed to be, Ev - er true I've vowed to be.

LIST, DEAREST LIST.

Andante mosso.

M. W. BALFE.

f *p*

ANDREA. Con dolcezza.

List, dear-est, list, 'tis the

pp

night - in - gale eall-ing, The soft eve - ning breeze gently steals thro' the

grove, All na - ture seems calm ere the night mist be fall - ing Hand in

hand let us gaze on the pic - ture of love; Thou shall take up thy

lute in our fa - vor-ite bow - er, Which looks o'er the glen where the

mountain stream falls. A - way, love, a - way, 'tis the heart's dear - est

hour, Thine own one a - waits thee, the night-in - gale calls; Thine

cres.

f

cres.

f

tempo.

own one a - waits thee, the night-in - gale calls.

p

KEOLANTHE.

Yes, dear - est,

yes, while the moonbeams are ris - ing, Our hearts fill'd with joy, hand in

hand let us stray, The rainbows of life for each oth - er de -

spis-ing, Truth and love are the blos - soms which nev - er decay ! Thou shalt

tell me the tale I so oft - en have heard, Still new from thy

lips like sweet mu - sic it falls, The mel - o - dy most by this

cres. f p

bo - som pre - ferr'd. A - way, love, a - way, 'tis the night-in - gale

cres.

calls, A - way, love, a - way, 'tis the nightin-gale calls, A -

way, love, a - way. The night-in-gale

ANDREA.

A - way, love, a - way,

calls.....

The night-in-gale calls, the night-in-gale calls,

f pp

LIST, DEAREST LIST. Continued.

67

Musical score for the first system of "List, Dearest List". The vocal line starts with a melodic line in G minor, followed by piano accompaniment. The lyrics are:

..... List, dear-est,
list, Ah!..... List, dear-est,

The vocal part includes dynamic markings: *tr*, *p*, and *pp*.

Musical score for the second system of "List, Dearest List". The vocal line continues with a melodic line in G minor, followed by piano accompaniment. The lyrics are:

list, 'tis the night-in-gale call-ing, The soft eve-ning breeze gen-tly
list, 'tis the night-in-gale call-ing, The soft eve-ning breeze gen-tly

Musical score for the third system of "List, Dearest List". The vocal line continues with a melodic line in G minor, followed by piano accompaniment. The lyrics are:

steals thro' the grove, All na-ture seems calm ere the night mist be
steals thro' the grove, All na-ture seems calm ere the night mist be

fall - ing, Hand in hand let us gaze on the pic - ture of love.

fall - ing, Hand in hand let us gaze on the pic - ture of love. Thou shalt

A - - way,

take up thy lute in our fa - vor - ite bow - er Which looks o'er the

pp

cres.

love, a - - - - way, a - way, love, a -

glen where the moun - tain stream fall. A - way, love, a -

3 3 3

f

pp

3 3 3

way, 'tis the heart's dear - est hour, Thine own one a -
way, 'tis the heart's dear - est hour, Thine own one a -

waits thee, the night - in - gale calls, Thine own one a -
waits thee, the night - in - gale calls, Thine own one a -

waits thee, the night-in - gale calls, the night-in - gale
waits thee, the night-in - gale calls, the night-in - gale

LIST, DEAREST, LIST. Concluded.

The musical score consists of four staves of music in common time and F major. The vocal part (Soprano) has lyrics: "calls, the night - in - gale calls,... the", "calls, the night - in - gale calls,... the", "night - - - - in - gale", "night - - - - in - gale", "calls.", and "calls.". The piano accompaniment features eighth-note chords in the right hand and bass notes in the left hand. The dynamic ff (fortissimo) is indicated at the beginning of the second section. The vocal line includes a melodic line with eighth and sixteenth notes, and the piano part includes eighth-note chords and bass line.

MERRY OLD CHRISTMAS.

71

Allegro moderato.

1. There
2. Our

is an old man whom we all of us know, With a mer-ry bald pate, and a fore-fa-thers hailed him as we hail him now, With the ev-er-green leaves round his

beard white as snow, He knocks at the door, both of cot-tage and hall, And a ev-er glad brow, When smok'd the oak benches with good home-ly fare, Plum

right heart-y wel-come, re - ceives at them all: This old man for a - ges has
pudding, roast beef, stout "Oc - to - ber" so rare, He smil'd at the zest which the

trod o'er the earth With the same hap - py vig - or, the same so-clal mirth; By the
bold yeoman show'd, When the trenchers were fill'd, and the foaming brown flowed, Then

a - ged re - ver'd, by the youthful a - dored, And care flies a - bash'd, when he
as the cheer raised the mirth to a roar, Old Christmas laugh'd out till his

sits at the board. Now who is this jol - ly old fel - low, I pray? Who
old sides were sore. Who was the best friend of our fa - thers, I pray? Who

is this jol - ly old fel - low, I pray? Who but old Christ-mas,
was the best friend of our fa - thers, I pray? Who but old Christ-mas,

Mer - ry old Christmas, Dear to the heart as the sun to the day.
Mer - ry old Christmas, Dear to the heart as the sun to the day.

3.

Good luck! what mad pranks the old joker has seen,
When the girls were entrapped 'neath the mistletoe green;
But why should we envy the jolly years fled,
We have eyes quite as bright, and ripe lips quite as red.
Our country is dear as it ever has been,
Where honor and liberty ever is seen;
Our stout manly hearts every foe can withstand,
And the world still confesses Columbia the land.
Then welcome, old Christmas, to every heart dear—

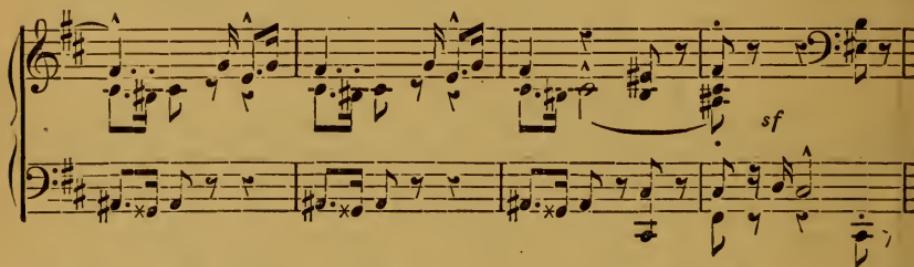
Sing to old Christmas!

Happy old Christmas!

With hearts blithe and warm may he long find us here.

THE JEWISH MAIDEN.

F. KÜCKEN.

Lento.*Con dolore.*

1. The harp is now si - lent, the strings rent in
 2. Where are they, the chil - dren of thy hon - or'd

*un poco marcato il basso.*

twain, The heart's se - eret long - ings no long - er re-
 race : They're fall - en in bat - tle to save their dis-



THE JEWISH MAIDEN. Continued.

75

- mai, The tim - id bird drooping not up - ward it
 - grace, The town lies in ash - es, de - sert - ed the

flies, En - snared by the fowl - er it flutters and
 plain, In gore they are ly - ing, the brave that were

sf

con express.

dies. O Fa - therland dear, O Fa - therland
 slain. O Fa - therland dear, O Fa - therland

Ped. mf

mine, I ne'er shall re - pose on thy bo - som a -
 mine, O when will Je - ho - vah to vengeance in -

*Ped. > dim. **

p

sempre cres.

- gain. O Fa - therland dear, O Fa - - therland
- cline. O Fa - therland dear, O Fa - - therland

cres. *Ped.* * *f* *ff*.

mine! I ne'er shall re - pose on thy bo - - - -
mine! O when will Je - ho - vah to ven - - - -

f *p* *a tempo.*

... som a - gain.
... geance in - cline.

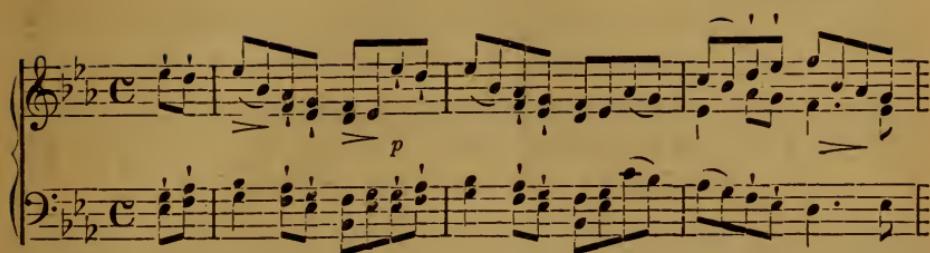
Ped. * *sf* *sf*

3. The arms of our daughters in chains they are bound,
The once fair and blooming are bowed to the ground;
The day now seems dreary and chill'd as the grave,
Derided by foemen, the Jew is a slave.
||: O Fatherland dear, O Fatherland mine,
The grave will unite us, I then shall be thine. ||

I'VE BEEN ROAMING.

77

C. E. HORN.




I've been roaming, I've been roaming, Where the meadow dew is sweet, And I'm



com-ing and I'm com-ing with its pearls up-on my feet, I've been

The musical score consists of three staves of music in common time, key signature of one flat. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features various dynamics and performance instructions such as *p*, *mf*, *cres.*, and *p*. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "roaming, I've been roaming, Where the mea-dow dew is sweet, And I'm". The second section starts with "coming, and I'm coming, With its pearls up-on my feet.". The third section begins with "I've been roaming, I've been roaming, O'er the Rose and Lily fair, And I'm". The final section concludes with "com-ing, and I'm coming, With their blossoms in my hair, I've been".

I'VE BEEN ROAMING. Continued.

79

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines, appearing below the vocal line in some staves. The piano accompaniment features various chords and rhythmic patterns, with dynamic markings like *p* (piano) and *mf* (mezzo-forte). The vocal part includes several melodic phrases, some with eighth-note patterns and others with sustained notes or rests.

roam-ing, I've been roaming, Where the meadow dew is sweet, And I'm

com-ing, and I'm com-ing, With its pearls up-on my feet.

I've been roaming, I've been roaming, Where the

ho-ney-suck-le creeps, And I'm com-ing, and I'm com-ing with its

I'VE BEEN ROAMING. Continued.

A musical score for 'I've Been Roaming' in G minor, 2/4 time. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves of music with lyrics underneath. The piano part includes dynamic markings such as *f*, *p tempo.*, and *p*. The lyrics are:

kiss - es on my lips; I've been roaming, I've been roaming, Where the
mea-dow dew is sweet, And I'm com-ing and I'm coming, with its
pearls up - on my feet; I've been roaming, I've been roaming, O - ver
hill and o - ver plain, And I'm com-ing and I'm com-ing To my

bow - er back a - gain, O - ver hill and o - ver plain, To my
 bow - er bark a - gain, And I'm com - ing, and I'm com - ing, To my
 bow - er back a - gain, To my bow - er back a - gain, To my
 bow - er back a - gain.

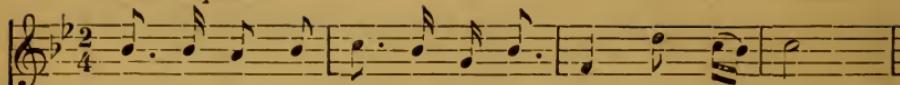
ad lib.
a tempo.

The score consists of three staves. The top staff has a treble clef, a key signature of one flat, and a common time signature. It contains lyrics for the first two lines of the song. The middle staff has a bass clef, a key signature of one flat, and a common time signature. It contains lyrics for the third line of the song. The bottom staff has a bass clef, a key signature of one flat, and a common time signature. It contains lyrics for the fourth line of the song. The piano accompaniment is provided by the middle and bottom staves, with specific dynamics like *f* (fortissimo) indicated. The vocal part is on the top staff, and the lyrics are placed below the notes. The first two lines end with a repeat sign and a double bar line, followed by a section labeled *ad lib.* The third line ends with a repeat sign and a double bar line, followed by a section labeled *a tempo.* The fourth line ends with a final double bar line and a *8va.....* instruction.

NEAR THE LAKE.

Andante Espressivo.

C. E. HORN.



1. Near the lake where droop'd the wil-low, Long time a - go!
 2. Min-gled were our hearts for ev-er! Long time a - go!

*ad lib.*

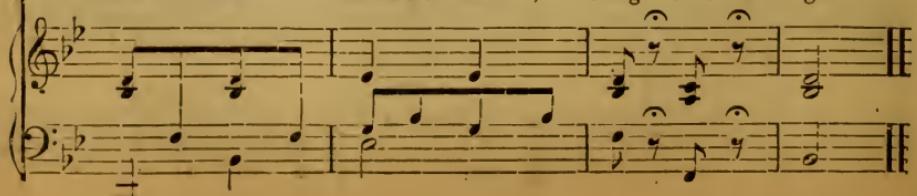
Where the rock threw back the bil-low, Bright-er than snow;
 Can I now for - get her? nev-er! No, lost one, no!



Dwelt a maid, be-loved and cher-ished By high and low;
 To her grave these tears are giv-en, Ev-er to flow!

*ad lib.*

But, with au-tumn's leaf, she perished, Long time a - go!
 She's the star I miss'd from heav-en, Long time a - go!



THE MERRY MOUNTAIN HORN.

83

Allegretto marziale.

HENRY R. BISHOP.

1. Come, my gal-lant sol-dier, come,
 slen.

Leave the proud em - bat-tled field; Shrill-y fife and roll-ing drum,

All the pleasures war can yield. Quick-ly come, a - gain be-hold The

hap - py land where thou wert born, And hear its mu - sic sweet and bold, The

mer - ry moun-tain horn..... Yhu.....

p pp

The musical score consists of three staves of music. The top staff is for the voice, starting with a melodic line and lyrics: "ei o, ei o, Yhu,..... The". The middle staff is for the piano, showing harmonic chords. The bottom staff is also for the piano, with dynamics like *f*, *ff*, and *p*. The vocal line continues with "mer - ry moun - tain horn." The piano parts include various rhythmic patterns and dynamics throughout the section.

2.

In thy native valley find,
 Far away from pomp and power,
 Constant love and peace of mind,
 Here in bright affection's bower.
 Quickly come, &c.

FIORAVANTE'S SINGING LESSON.

*Moderato con Espressione.**Arranged by CHARLES E. HORN.*

ROSINA.

MALIBEO.

*lentando.**Andante.**a tempo.*

win—
No, no, no, no, no, no, no, I shall do no such

thing, you must be steady if you wish to study singing. No, indeed, I shall do no such

thing. No, indeed, I shall do no such thing. Now be
f

A musical score for a vocal piece. The top staff shows a treble clef and a bass clef. The lyrics are: "steady, Come be - gin, you're always laughing, when you should". The middle staff shows a treble clef and a bass clef. Dynamic markings "sf" and "p" are placed under specific notes. The bottom staff shows a bass clef. The music consists of measures of eighth and sixteenth notes.

A continuation of the musical score. The top staff shows a treble clef and a bass clef. The lyrics are: "sing, If you wish to study sing-ing, I am ready to be-". The middle staff shows a treble clef and a bass clef. A dynamic marking "p" is placed under a note. The bottom staff shows a bass clef. The music consists of measures of eighth and sixteenth notes.

A continuation of the musical score. The top staff shows a treble clef and a bass clef. The lyrics are: "- gin, With the note my ears are ringing, now be steady, now be-". The middle staff shows a treble clef and a bass clef. The bottom staff shows a bass clef. The music consists of measures of eighth and sixteenth notes.

f

Now, be - gin, I'm all at - ten - tion, all at -
gin.

p *f*

- tention:

No,

No,

sf *sf* *sf* *sf* *sf*

no, no, no, no, no, no, That's all your own in-

f *f* *f*

in-

- ven - tion, That's all your own, your own in -

Now, in earn-est, now in earn-est I'll be -
- vention.

gin: Re, do, si, la do fa, mi fa sol fa

p

mi si si si si la si do si la do fa, mi fa sol fa
Gent-ly, gent-ly, do not hur - ry,

mi si si si si la si do si la do fa mi re do si la si,
Soft-ly, or you'll lose your breath, Now do not

la do fa mi re do si la si,
hur - ry, now do not hur - ry, or you'll sing yourself to

death; now do not hur - ry, pray don't hur - ry.

f

ff

Let me stop a lit - tle, pray, sir?

p dolce.

I can't sing at all to - day, sir; what with

Nev - er mind it,

A musical score for a singing lesson, consisting of three staves of music with lyrics. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are as follows:

 laughing, and with sing-ing, I'm so
 pray be steady, on - ly try it,

 hoarse, I can't go thro' it. Fa fa fa mi fa sol fa
 you can do it.

 mi si si si si la si do si la, fa fa fa mi fa sol fa
 Bra - vol charming, bra - vol charming.

p

mi si si si si la si do si la fa do do re do si la

Now pi - a - no, now 'tis stronger, For - te now, and hold it

f *p*

re si fa, mi re re do si do la fa, mi re do si la

long - er, Now pi - a - no, now 'tis stronger, For - te now, and hold it

si la sol sol fa mi re do si la sol la, mi, mi re mi fa mi

long - er; Loud-er swell that note, I pray, Now pi - a - no, now 'tis

re, fa, fa sol fa mi re do fa, do do si la sol
stronger, Lou-d'er swell that note, I pray, that note, I

fa. Let me stop a lit - tle, pray, sir,
pray. Nev - er mind it, on - ly

I can't sing at all to - day, sir, what with
try it, Pray be steady, you can

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The music is in common time. The lyrics are as follows:

laughing, and with sing-ing, I'm so
do it; Bra - vo, charming! bra - vo, bra - vo! Try it, try it, you can

hoarse, I can't get thro' it, I'm so hoarse, I can't get
do it, try it, try it, you can do it, try it, try it, you can

thro' it. Fa fa fa mi fa sol fa mi si si si si la si do si
do it. Bra - vo! bra - vo! charming,

SINGING LESSON. Continued.

97

la, fa fa fa mi fa sol fa mi si si si si la si do si
 charming. Quicker now, a lit - tle

la fa do re do si la re si fa, mire re do si
 fast - er, take your breath, and mind your master; Bra - vo, bra - vo, Mas - ter

do la fa, mire do si la si sol sol..... fa mi re do si la sol
 nev - er had a pu - pil half so elev - er; Louder swell that note, I

la, mi, re mi fa mi re, fa, fa sol fa mi re
pray, Bra - vo, bra - vo ! fast - er, fast - er ! Loud - er swell that note, I

do fa la do do si la sol la fa, fa mi re re, re si
pray, that note, I pray, Loud - er

la la, do la sol sol sol sol la fa, fa mi re re, re si
swell that note, I pray, Loud - er

la la, do la sol sol sol sol la, fa, mi, mi,
swell that note, I pray, Louder swell that note, I

fa, fa, mi, mi, fa, fa, mi, mi,
pray, Louder swell that note, I pray, Louder swell that note, I

fa.

pray.

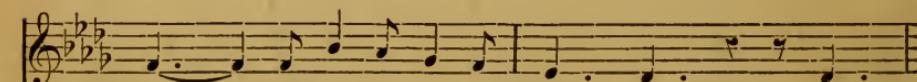
8va.....

Andante.

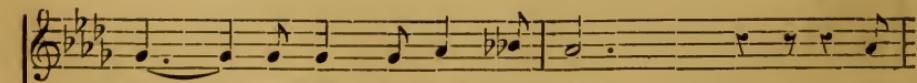
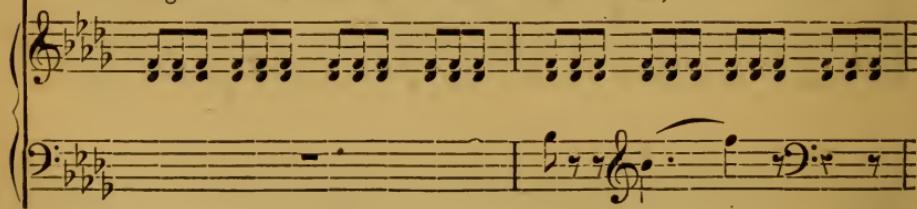
F. GUMBERT.



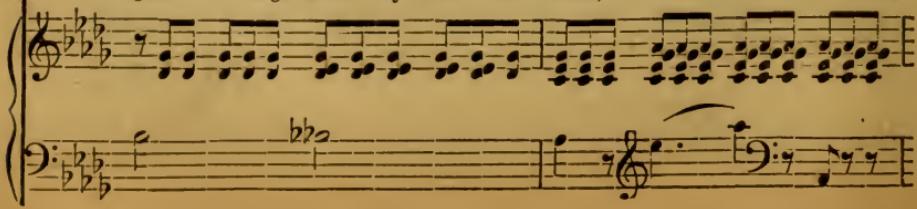
1. The
2. On



clear.... blue sky of spring grows dark - er, All
high.... a - bove us in the heav - ens, The



life prepares for sweet re - pose, The
pas - sage birds fly forth in bands, Their



sounds... of day are gen - tly dy - ing, And
pi - - - o - neer his le - gion lead - ing, Darts

deep... the west - ern heav - en glows; The birds are
for - - ward o'er the well-known lands; And from some

nest - - ling in their cov - ers, And e'en the
south - - ern clime re - turn - ing, Now to the

rust - ling trees have ceased;..... The bleat-ing
fresh - ning North they roam,..... Un - wena-ried

flocks are home - ward speed - ing, To seek a -
 till the flight is end - ed, They reach at

 gain..... their place of rest, To seek a
 last their for - mer home, They reach at

 gain..... their place of rest.
 last their for - mer home.

[Play Prelude for Interlude.]

3.

The vessel on the billow riding,
 Steers onward o'er the trackless main,
 Though from its course by storms now driven,
 Undaunted strives the port to gain.
 And thou, my heart, with glad emotion,
 Though far from home thou lovest best,
 Like yonder ship that finds its haven,
 So thou wilt find thy place of rest.

Moderato.

1. Sea-sons dawn, grow old, and per - ish, Bring-ing thus the fu-ture

2. Hu-man eyes could ne'er dis - cov - er What the veil of flesh con -

near, Bring-ing back the friends we cherish, Ab-sent child or lov - er

ceal'd, But the heart here cov - ered o - ver, Is in heaven's clear light re -

dear. But will they, though now they love us, Love us still in worlds a -

veal'd. And if we, as du - ty calls us, Here im-prove what-e'er be -

bove us? Who can tell, For who can bear Tid - ings from the spir - its
falls us, He, to whom all hearts are known, There will join us with our

there? Who can tell, for who can bear Tid-ings from the spir - its there?
own; He, to whom all hearts are known, There will join us with our own.

THE SEA.

Andantino. Sempre piano.

H. G. NÄGELI.

1. Sail,... O ship, a - way! Smile, O waves of o - cean! Bear.... us
2. Storms of o - cean, sleep: Let your dire - ful rag - ing Now.... for-
3. Rocks of dread a - larm! Let your dan - ger spare us, Let our

safe - - ly on your tide: Let no boist'rous winds

bear..... its wast - ing blast; Let your force be staid,

barque... your wreck - ing clear: Safe - ly o'er her face

Wake your dark commotion, Let..... our barque... in safe-ty glide.

All your wrath as-suaging, Kind - ly smile... till we are past.

Let the o - cean bear us, Then... we'll sing.... in gladdened cheer.

4.

Gentle breezes, blow,
Safely onward speed us,
Steady be your kindly swell:

Lights above be bright,
Cloudless ever lead us,
Then we'll ever cry, "All's well."

5.

Sail, O ship, away !
God with might will guide us,
O'er the water's dangerous way:
He's the ocean's God,
He'll from danger hide us ;
Ship, away ! O ship, away !

Andantino.

Arranged from VON WEBER.

A low strain and plain - - tive, a sad ten - der

A low strain and plain - - tive, a sad ten - der

lay,..... Kind spir - its and gen - tle must leave us to -

lay,..... Kind spir - its and gen - tle must leave us to -

day, Their fond hearts have mur - mured a - dieu to those

day, Their fond hearts have mur - mured a - dieu to those

hours..... Where life's path-way seem - eth a pathway of

hours..... Where life's path-way seem - eth a pathway of

Allegretto moderato.

flowers, Yet faint not! O faint not, the road may be

flowers, Yet faint not! O faint not, the road may be

long,... We can shorten it much by la - bor and

long,... We can shorten it much by la - bor and

song, May God's an - gels guard you, may God's an - gels guide, God's
 song, May God's an - gels guard you, may God's an - gels guide, God's

smile light you, sis - ters, what - e'er may be - tide.
 smile light you, sis -ters, what - e'er may be - tide.

GOOD NIGHT. Round in Three Parts.

W. J. EDSON.

1
Good night to you all, and sweet be your sleep,

2
May an - gels a - round you their vi - - gils keep;

3
Good night, good night, good night, good night.

Moderato.

J. P. KNIGHT.

mf

f

p

Rallentando.

pp

1. Why chime the bells so mer - ri - ly, why seem ye all so gay? Is

p

it be - cause the new year's come, and the old has pass'd a - way ? Oh !

can ye look up - on the past, and feel no sorrow now, That

thus ye sing so joy - ous-ly, and smiles light ev - ery brow ? Oh !

if ye can be blithe and gay, the song troll gay - ly on, And the

The musical score consists of four staves of music in common time and G major. The top staff features a treble clef, the second staff a bass clef, the third staff a bass clef, and the bottom staff a bass clef. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The lyrics are integrated into the music, appearing below each staff. The first section of lyrics is 'it be - cause the new year's come, and the old has pass'd a - way ? Oh !'. The second section is 'can ye look up - on the past, and feel no sorrow now, That'. The third section is 'thus ye sing so joy - ous-ly, and smiles light ev - ery brow ? Oh !'. The fourth section is 'if ye can be blithe and gay, the song troll gay - ly on, And the'. The score is written on a single page with a light beige background.

bur - den be the new year's come, and the old year's gone, And the

bur - den be the new year's come, and the old year's

gone.

a tempo.

rall.

2. The old man gazes on the mirth, he smiles not like the rest,
He sits in silence by the hearth, and seems with grief oppressed ;
He sees not in the merry throng the child who was his pride,
He listens for her joyous song, she is not by his side ;
But scarce a twelve-month she was there, and now he is alone ;
Yet still ye sing, the new year's come, and the old year's gone.
3. Dance on, dance on, be blithe and gay, nor pause to think the while,
That ere this year hath passed away, ye too may cease to smile ;
For time, in his resistless flight, brings changes sad and drear,
The many hopes of youth to blight with every coming year ;
But still be happy while ye may, and let the dance go on,
Still gayly sing, the new year's come, and the old year's gone.

"The highest summits of the Himalaya are little more than 28,000 feet, or 4.7 geographical miles above the sea. The sea has, therefore, depths greatly exceeding the elevation of the highest pinnacle above its surface. Captain Denham has communicated to the Royal Society the result of a scientific voyage in H. M. Ship *Herald*, on which, among other subjects, he was enjoined to endeavor to ascertain the depth of the ocean. The deepest sounding he obtained was 7,706 fathoms, or 7.7 geographical miles, but who shall say that they have discovered the greatest depth of the ocean?"

Words by J. E. CARPENTER.

STEPHEN GLOVER.

FIRST VOICE.

The musical score consists of four staves of music in common time, key signature of one flat, and a basso continuo staff below. The vocal parts are in soprano, alto, tenor, and bass. The lyrics are as follows:

1. What is the depth of the might - y deep? Where are the
 caves where the mer - maids sleep? Where may the hid - den
 treas - ures be Down where no mor - tal eye can

see? Are they a thou - sand fath - oms low, The

This section features three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 'P'. The middle staff has a bass clef, a key signature of one flat, and a tempo marking of 'p'. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 'p'. The lyrics 'see? Are they a thou - sand fath - oms low, The' are written below the top staff.

halls where the co - - ral branch - es grow? Are they a

cres.

This section continues the musical score with three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 'cres.'. The middle staff has a bass clef, a key signature of one flat, and a tempo marking of 'cres.'. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 'cres.'. The lyrics 'halls where the co - - ral branch - es grow? Are they a' are written below the top staff.

thou - - sand fath - oms low, The halls where the co - ral

This section continues the musical score with three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 'p'. The middle staff has a bass clef, a key signature of one flat, and a tempo marking of 'p'. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 'p'. The lyrics 'thou - - sand fath - oms low, The halls where the co - ral' are written below the top staff.

a tempo. **SECOND VOICE.**

branch-es grow? Look to the high - est moun-tain crest,

a tempo.

This section features three staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 'a tempo.'. The middle staff has a bass clef, a key signature of one flat, and a tempo marking of 'p'. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 'p'. The lyrics 'branch-es grow? Look to the high - est moun-tain crest,' are written below the top staff.

There where the ea - gle makes his nest, Up to the realms of

end - less snow, Man in his might may proud - ly go; But

nev-er may hu - man foot-steps tread A - mid the graves of the

o - cean dead; But nev-er may human footsteps tread..... A-mid the

The musical score consists of four systems of music. System 1 starts with a treble clef, a key signature of one flat, and a tempo of 120 BPM. It features a vocal line with eighth-note patterns and a piano accompaniment with eighth-note chords. The lyrics are: 'There where the eagle makes his nest, Up to the realms of end - less snow, Man in his might may proud - ly go; But nev-er may hu - man foot-steps tread A - mid the graves of the o - cean dead; But nev-er may human footsteps tread..... A-mid the'. System 2 continues with the same instrumentation and key signature. System 3 begins with a dynamic 'dim.' and a melodic line that descends from G to E. System 4 concludes with a dynamic 'dim.' and a melodic line that ascends from E to G.

Andantino.

The mur-mur-ing waves re-
graves of the o - cean dead. The mur-mur-ing waves re-

*rall.**p*

- ply - ing, With their mel - an - chol - y tone,..... Ev - er

- ply - ing, With their mel - an - chol - y tone,..... Ev - er

sing - ing, ev - er sigh - ing, With a mu - sic all their

sing - ing, ev - er sigh - ing, With a mu - sic all their

own,..... Re-mind us there's a pow - - er Whose
 own,..... Re-mind us there's a

mys - tie hand can sweep..... A - lone the hid - den
 pow'r Whose hand can sweep..... A - lone the hid - den

path - ways That lie be - neath the deep,..... Can
 path - ways That lie be - neath the deep,..... Can

The musical score consists of three systems of music. The top system has three staves: Treble, Bass, and a lower staff. The middle system has two staves: Treble and Bass. The bottom system has two staves: Treble and Bass. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, while the piano accompaniment provides harmonic support with chords and bass notes. The lyrics are integrated directly into the musical lines.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time. The music includes dynamic markings like 'cres.' and 'sf'. The lyrics are integrated into the musical lines, with 'sweep the hid - den path - ways That lie be - neath the' appearing twice, followed by 'deep...' and then a section for 'First Voice' and 'Second Voice'.

First Voice. 2. Where are the golden sands that hide
 The pearl shells left by the ebbing tide?
 The sea-weeds cast on the rocky shore,
 Torn from their stems by the tempest roar?

||: Oh! for some mystic pow'r to tell
 Where 'tis the ocean treasures dwell ||:

Second Voice. Earth! has it not its own bright flow'rs,
 The gems of this sunny world of ours?
 Heav'n! has it not each wond'rous star,
 Lighting our paths from realms afar?

||: Why should we vainly seek to know
 The realms where but angel footsteps go? ||:
 The murmuring waves replying,

With their melancholy tone,

Ever singing, ever sighing,

With a music all their own:

Remind us there's a power

Whose mystic hand can sweep

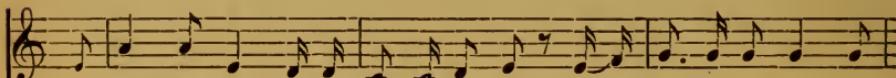
Alone the hidden pathways

That lie beneath the deep.

OLD "DON'T CARE."

Allegro.

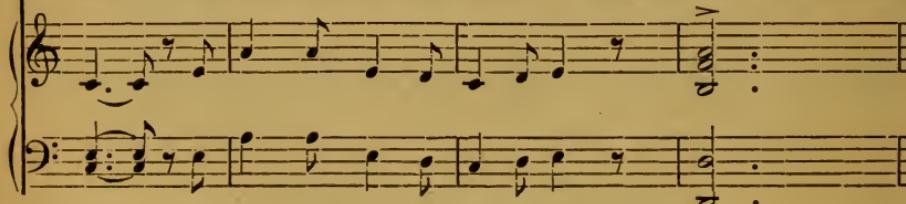
W. K. BASSFORD.



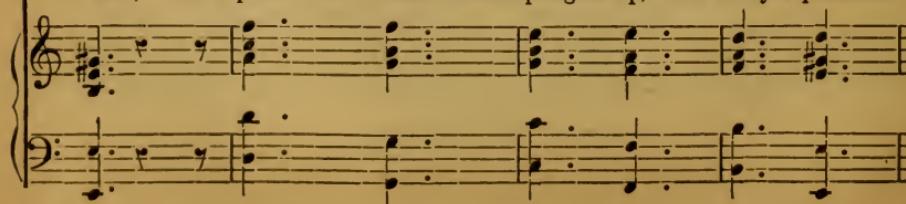
1. Old Don't Care is a mur-der-er foul, And a mur-der-er foul is
 2. He looks on the babe at its moth - er's breast, And blighteth that blos - som



he.... He beareth a hal - ter in his hand, And his staff is the gal - low's
 fair,... For its young buds wither, and fade and die 'Neath the gaze.. of old Don't



tree; And sly - ly he fol - lows his vic - tim on, Through high de-gree and
 Care; And in place.. of these.. there springeth up, Full many a poisonous



rallentando.

low, And strangles him there when least a-ware, And striketh the fa-tal weed, And their tendrils coil round the victim's heart, A lank.. and loathsome

*rall. colla voce.**f**f a tempo.*

blow— Hanging his vic-tims high in the air, A vil-lain strong is breed, Blighting the spir-it young and.. fair, A vil-lain, &c.

*a tempo.**meno mosso.*

old Don't Care! A vil-lain strong is old Don't Care!

meno mosso.

3. He meeteth bold manhood on his way,
And wrestleth with him there;
And he falls a sure and easy prey
To the strength of old Don't Care!
Then he plants his foot on his victim's breast,
And shouteth with demon joy,
And treadeth the life from his panting heart
And exulteth to destroy;
Crushing bold manhood everywhere,
A villain strong is old Don't Care!

*Andante sostenuto.**dolce.*

1. The brook is purl - ing on its way A - mid a

2. Come forth, my love, and I will weave, A gar - land

*cres.**p*

thou - sand flow'rs, It seems not night, but pa - ler day, So clear the

for.... thy brow: The brightest ros - es kiss'd by eve Are shin-ing

mf

moon - light hours: And ma - ny a light step treads the

bright - er now. And ma - ny a light step treads the

* The 2d Voice (if a Soprano) to sing an octave lower as far as "The tinkling of the light Guitar," and the remainder of the verse as written.

slen - - - tan - - - do.

*Un poco Allegretto.
sotto voce.*

cres.

green, And mu - sic now.... be - gins : The
green, And mu - sic now.... be - gins : The

slen - - - tan - - - do.

p

tink - ling of the light gui - tar, The sound, the sound of man-do -

tink - ling of the light gui - tar, The sound, the sound of man-do -

mf

dim.

lines! And ma-ny a light step roves a - far..... And

lines! And ma-ny a light step roves a - far..... And

p *sf* *dim.*

mf mu - sic now be - gins..... The tink - ling of the light gui -
ad lib. dim. e rit.

tar! The sound, the sound of man - do - lines,..... The
dim. e retard.

sf a tempo. *sf* tar! The sound, the sound of man - do - lines,..... The
a tempo.

f *ad lib. dim.* *sf* tink - ling of the light gui - tar! The sound, the sound of man - do -
p f tink - ling of the light gui - tar! The sound, the sound of man - do -

*ff Lento.**ad lib.*

lines, The sound of man - - do - lines,..... The sound, the

lines, The sound of man - - do - lines,..... The sound, the

Lento.

slen - - tan - *tr* - do.
 sound of man - do - - lines.

sound of man - do - - lines.

Octave.
*Flute.**slen* - - *turn* - do.*mp**Fine.**f*

Allegretto grazioso.

S. GLOVER.

O'er the mountain, thro' the val-ley, I have wander'd all the

p

day, Giv-ing freshness to the flow-er That was fad-ing fast a -

way; O'er the mountain, thro' the val-ley, I have wander'd all the

day, Giv-ing freshness to the flow-er, That was fad-ing fast a -

way.

cres.

f

Hunters on the hill - top met me, And they

Corni.

blest the mount - ain breeze, While my wings a - woke sweet mu - sic From the

larch and lin - den trees, A - woke sweet mu - sic From the

The musical score consists of five staves of music for voice and piano. The top staff features a soprano vocal line with lyrics "lin - den trees . . ." and dynamic markings "dim." and "ritard.". The second staff shows a piano accompaniment with a bass line. The third staff begins with "O'er the mountain, thro' the val-ley," followed by "a tempo." The fourth staff continues with "I have wander'd all the day," followed by "a tempo. p". The fifth staff concludes with "Giv-ing freshness to the flow-er That was fad-ing fast a - way; O'er the mountain, thro' the val-ley, I have wander'd all the way;".

SONG OF THE ZEPHYR. Continued.

127

day, Giv-ing freshness to the flow-er, That was fad-ing fast a -
 way; Giv-ing freshness to the flower, That was fad-ing fast a -
 way.
a tempo.
crescendo. *f*

Just be - fore the hour of twilight, All be - calm'd, a light bark
p

lay, But I gen - tly kiss'd her white sails, And she glid - ed from the
dim.

con express.
 bay: There were two kind hearts with - in her, As I waft - ed her a -
p dolce.

long, Their sweet voi - ces to me sound-ed Like the e - cho of a

SONG OF THE ZEPHYR. Continued.

129

The musical score consists of three systems of music, each with two staves: treble and bass. The key signature is G major (one sharp). The time signature varies between common time and 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are integrated into the music, appearing below the notes. The first system ends with a fermata over the bass staff. The second system begins with a dynamic marking "rall." above the treble staff. The third system begins with a dynamic marking "a tempo." above the treble staff. The bass staff in the third system features sustained notes with grace notes above them.

song, the ech - o, the ech - o, the ech - o of a
 song: the ech - o, the ech - o, the ech - o of a
 song. O'er the mountain, thro' the val - ley, I have wander'd all the
 day, Giv - ing freshness to the flow - er That was fad - ing fast a -

way; O'er the mountain, thro' the val-ley, I have wander'd all the

day, Giv-ing freshness to the flow-er, That was fad-ing fast a -

way; Giv-ing freshness to the flower, That was fad-ing fast a -

piu presto.

way. Up and down right mer - ri - ly, Bell and bud,

pp
piu presto.

leaf and flow'r, All have hail'd me cheer - i - ly, All have felt my
staccato.

sooth-ing pow'r, Bell and bud, and leaf and
staccato. *stac.*

flow'r, All have felt my sooth - ing
stac.

pow'r, All have felt my sooth - ing
crescendo.

crescendo.

A musical score for 'Song of the Zephyr' featuring a vocal part and a piano accompaniment. The vocal part uses a soprano clef and is in common time. The piano part uses a bass clef and is also in common time. The score consists of six staves of music, divided into three systems by vertical bar lines. The vocal line begins with a dynamic of *f* (fortissimo) and a decrescendo, followed by a dynamic of *f* and another decrescendo. The vocal line continues with a dynamic of *ad lib.* (at liberty). The piano accompaniment features sustained notes and chords throughout the piece. The vocal line concludes with a dynamic of *ff* (fuerzamente).

pow'r, All have felt my sooth - ing pow'r, All have
decrescendo.

ad lib.

felt..... my sooth - - ing pow'r.....

cres.

f

ff

WHEN WE WENT A-GLEANING.

133

Allegretto grazioso.

WILHELM GANZ.

1. When we went a - glean - ing, in au - tumn fields of old,.....

Well do I re - mem - ber their wav - ing wealth of gold!..

And the taw - ny reap - er, so mer - ry and so free,.....

Leav-ing for us maid-ens our bar - vest on the lea

Leav - in

134 WHEN WE WENT A-GLEANING. Continued.

poco ral - - - len - - tan - - do.

Leav - ing for us maid - ens our har - vest on the

poco ral - - f - - len - - tan - - do.

a tempo. *p leggiero.*

lea.... Tra la la la! sang the lark from his high flight

a tempo. *p*

p poco riten. *a tempo.*

lean - ing, Tra la la la! sang we too, when we went a -

poco riten. *a tempo.*

cres.

glean - ing! Tra la la la la! sang we too, when we went a -

The musical score consists of four systems of music. The first system starts with a forte dynamic (f) and includes lyrics: 'Leav - ing for us maid - ens our har - vest on the'. The second system begins with a piano dynamic (p) and includes lyrics: 'lea.... Tra la la la! sang the lark from his high flight'. The third system starts with a piano dynamic (p) and includes lyrics: 'lean - ing, Tra la la la! sang we too, when we went a -'. The fourth system begins with a crescendo dynamic (cres.) and includes lyrics: 'glean - ing! Tra la la la la! sang we too, when we went a -'. The score features three staves: soprano, alto, and bass. The piano part is represented by a single staff below the vocal parts. Various dynamics and performance instructions like 'poco', 'riten.', 'a tempo.', and 'leggiero.' are included throughout the score.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the bassoon. The piano accompaniment is indicated by the bass and treble staves at the bottom. The vocal parts sing in unison. The music includes dynamic markings such as *rall.* (rallentando), *ff* (fortissimo), and *a tempo.* (tempo). The vocal parts sing the lyrics "glean - - ing, when we went a - glean - ing!" and "glean - - ing,... when we went a - glean - ing!". The piano part features eighth-note patterns and sustained notes.

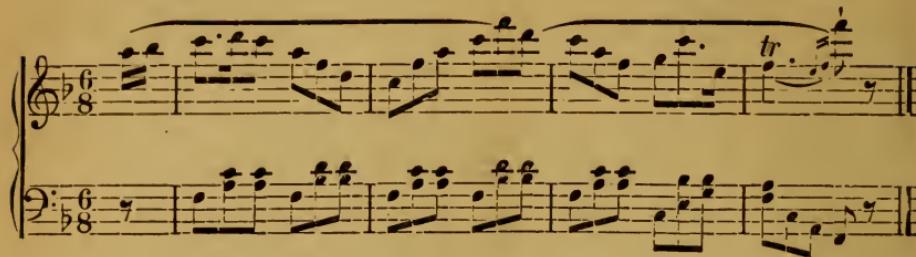
2.

At the blaze of noonday we sought a pleasant shade,
While the reapers slumbered, a laughing din we made,
Piled our gathered treasure and thought us rich indeed :
Ah ! happy days of childhood, that knew no other need.

Tra la la ! &c.

Playfully.

J. R. THOMAS.



1. Oh ! the fai - ries have not all de - part - ed, And bid this dull plan - et a -

dieu, For I know a maid, gen - tle - heart - ed, With eyes that are

ten - der and blue, You'd take in a moment to be one. She

weaves in all bo-soms a spell, So if you are long-ing to

a piacere.
 see one,— It's Jen-ny who lives in the dell,

^{col. voce.}

a tempo. *poco riten.* *a tempo.*
 Jen-ny, who lives in the dell, Jen-ny, who lives in the dell,.... So

a tempo.

if you are longing to see one, It's Jen-ny, who lives in the dell.

The musical score consists of four staves. The top two staves are for the right hand of the piano, showing chords and bass notes. The bottom two staves are for the left hand of the piano and the vocal line. The vocal line follows the lyrics provided. The score includes dynamic markings like 'So if you are long-ing to', 'a piacere.', 'col. voce.', 'a tempo.', 'poco riten.', and 'a tempo.'.

138 JENNY, WHO LIVES IN THE DELL. Continued.

CHORUS.

Soprano.

Jen - ny, who lives in the dell,..... Jen - ny, who lives in the

Alto.

Tenor.

Jen - ny, who lives in the dell,

Bass.

dell,..... There's no maid so bright and so bon - ny! As

Jen - ny, who lives in the dell, There is no maid so bon - ny! As

Jen-ny, who lives in the dell.

Jen-ny, who lives in the dell.

2 Oh! I'm sighing wherever I wander,
 My heart has been stolen away,
 On nothing at all do I ponder
 But Jenny's fair face all the day ;
 But she sings as blithesome as ever,
 And knows that I love her so well,
 For Love in his roving has never
 Found Jenny, who lives in the dell,
 Jenny, who lives in the dell.

A BOAT! A BOAT! Round in Three Parts.

A boat! a boat! to cross the fer - ry,

For we are go - ing to be mer - ry,

And while we float, sing hey down der - ry.

Andantino.

C. E. HORN.

p

mf

f

Cher-ry ripe, cher-ry ripe, ripe I cry, Full and fair ones,

sempre più staccato.

come and buy,.... Cherry ripe, cher-ry ripe, ripe I

cry,.... Full and fair ones, come and buy.

If so be you

f

p

ask me where They do grow, I an - swer— there

Where the sun - beams sweet - ly smile, There's the land or

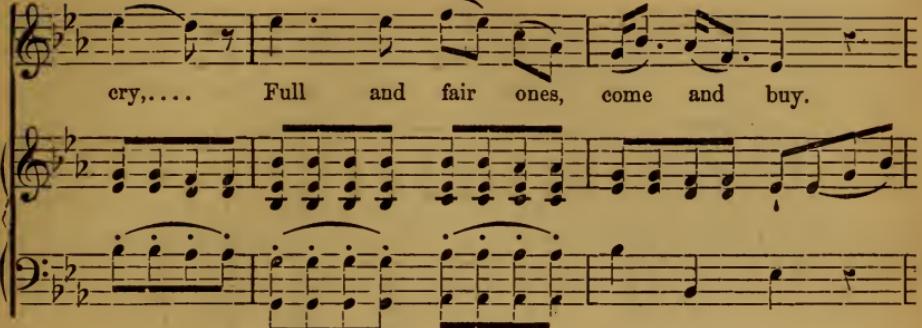
Cher - ry Isle, There's the land or Cher - ry Isle.

Cher-ry ripe, cher-ry ripe, ripe I cry, Full and fair ones,

come and buy,.... Cher-ry ripe, cher-ry ripe, ripe I

CHERRY RIPE. Continued.

143



ery,... Full and fair ones, come and buy.

Where the sun - beams sweet - ly smile, There's the

dol. esp.

land or Cher - ry Isle, There plan - ta - tion

ful - ly show All the year where cher - ries

grow, All the year where cher - ries grow.
 Cher - ry ripe, cher - ry ripe, ripe I ery, Full and
 fair ones, come and buy, Full and fair ones,
 come and buy.

rallentando.

rallentando.

Moderato.

H. MILLARD.

Con express. mf

The

eve - ning star shines in the west Like

price - less gem on beau-ty's breast—

A musical score for 'All Alone' featuring three staves of music with lyrics underneath. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of measures separated by vertical bar lines. The lyrics are as follows:

All a - lone! The lark's gay
song is heard no more, The
quails' most pi - teous ac - cents pour Like
one whose day of hope is o'er, Im -

Musical score for 'All Alone' featuring two staves of music. The top staff uses treble clef and the bottom staff uses bass clef. The lyrics are integrated into the musical notes. The first section of the song ends with a repeat sign and the words 'All.....'. The second section begins with '.... a - lone!', followed by 'All, all a - lone!'.

2. Oh, could I think that pensive star
 Shone on for me though still afar—
 All alone!
 Shone on for me my way to light
 Through trial's dark and lonely night
 My song would once again be bright,
 My heart be filled with youth's delight—
 Though alone!
 Although alone!

THE CHASE. Round.

Musical score for 'The Chase' in 6/8 time, featuring three staves of music. The lyrics are integrated into the musical notes. The first staff has a melody consisting mostly of eighth notes. The second staff continues the melody. The third staff concludes the section with the words 'Hark! hark! forward! Tan-ta - ra, tan-ta - ra, tan-ta - ra....'.

A souther- ly wind and a cloud- y sky, Proclaim it a hunt-ing morn-ing; }
 Be-fore the sun ris- es a - way we fly, Dull sleep and a downy bed scorning. }

{ To horse, my brave boys, and away! Bright Phœbus the hills is a - don - ing, }
 { The face of all nature looks gay, 'Tis a beau-ti-ful scent-laying morn-ing. }

Allegro vivace.

S. GLOVER.

The musical score consists of four staves of music for piano, with lyrics integrated into the vocal line. The first staff begins with a forte dynamic (mf) and a crescendo (cresc.). The second staff starts with a soft dynamic (sf), followed by a forte (f), and ends with a piano dynamic (p). The third staff features a melodic line with lyrics: "Sis - ter Elves! it is the hour," repeated with a slight variation ("Sis - ter Elves! it is the hour,") and a dynamic change to *p lento.* The fourth staff concludes with a dynamic of *pp sempre staccato.* The lyrics continue in the fifth staff: "Si-lence reigns in hall and bow'r, Through the for - est glades ad - vance," repeated in the sixth staff. The music concludes with a final section of eighth-note chords.

p a tempo.

Sis - ter Elves! it is the hour,

Sis - ter Elves! it is the hour,

sva..... *a tempo.*

f *p lento.* *pp sempre staccato.*

Si-lence reigns in hall and bow'r, Through the for - est glades ad - vance,

Si-lence reigns in hall and bow'r, Through the for - est glades advance,

Hast-en to the mer-ry dance, Haste, haste, haste.

Hast-en to the mer-ry dance, Haste, haste, haste.

decreas.

Haste to the dance, to the mer-ry, mer-ry dance! Haste, haste,

Haste to the dance, to the mer-ry, mer-ry dance! Haste, haste,

decreas.

haste. Haste to the mer-ry, mer-ry dance!

haste. Haste to the mer-ry, mer-ry dance, to the merry, merry

to the mer-ry, mer-ry dance, cresc
 to the mer-ry, mer-ry
 dance, to the mer-ry, merry dance,
cres cen -
 dance, to the dance, to the mer-ry, mer-ry
 to the dance, to the dance, to the mer-ry, mer-ry
do.
 dance!
 E^{\flat}
 dance!
 E^{\flat}
ff

1st VOICE.
L'Istesso tempo.

Gay - ly glides the night a - way,..... Till the first faint streak of

day,..... Then, when mortals wake to weep,.....

decreas. *con anima.*
Sink we down in dream-y sleep,... O! what happy lives are ours,

Pass'd in na-ture's fai - ry bow'rs, Light of heart, we trip a long

calando.

To the mu - sic of our song,..... To the
calando.

Grasinoe. a tempo.

mu - sic, To the mu - sic, To the mu - sic

a tempo.

of our song..... To the mu - sic, To the

rit.

mu - sic, To the mu - sic, to the mu - sic of our

cresc. rit. sf

p a tempo.

Sis - ter Elves! it is the hour,

song.

Sis - ter Elves! it is the hour,

*a tempo.**pp*, *sempre staccato.*

Si-lence reigns in hall and bow'r, Through the for - est glades ad - vance,

Si-lence reigns in hall and bow'r, Through the for - est glades advance,

Hast - en to the mer - ry dance, Haste, haste, haste.

Hast - en to the mer - ry dance, Haste, haste, haste.

f

decreas.

Haste to the dance, to the mer-ry, mer-ry dance! Haste, haste,

Haste to the dance, to the mer-ry, mer-ry dance! Haste, haste,

p

f

haste. Haste to the mer-ry, mer-ry dance!

haste. Haste to the mer-ry, mer-ry dance, to the merry, merry

p

to the mer-ry, mer-ry dance, to the mer-ry, mer-ry

dance, to the mer-ry, merry dance,

cres

cres

cen

dance, to the dance, to the mer-ry, mer-ry
to the dance, to the dance, to the mer-ry, mer-ry
do.

dance!
dance!

decreas.

2d VOICE.

List! what sounds steal on the air..... 'Tis a

youth and maid-en fair, Wand'ring hith-er hand in
 hand, Happy as the Fai - ry band.....

dolce. Love's sweet vows they whisper low..... Like the murmur'ring streamlets

flow..... Here is balm for all earth's pain..... To

SISTER ELVES. Continued.

157

dim. *rit.* *a tempo. con espres.*

love and to be loved a - gain, To love..... To
a tempo.

dim. *rit.* *p*

love..... To love and to be loved a - gain.....
sforzando

sforzando

sforzando *sforzando*

To love..... To love..... To
sforzando

rall.

love and to be loved..... a - gain.

rall.

d tempo.

Sis - ter Elves ! Sis - ter Elves ! it is the
 Sis - ter Elves ! Sis - ter Elves ! it is the *8va.*

p *cresc.* *rall.*

dim. *Allegro vivacissimo.*

hour..... Round and round the mys - tic ring,
 hour..... Round and round the mys - tic ring,

sf *p*

Light-ly dance, and sweet-ly sing, Joy - ous, joy - ous El - fin band!
 Light-ly dance, and sweet-ly sing, Joy - ous, joy - ous El - fin band!

SISTER ELVES. Continued.

159

Hap - py, hap - py Fai - ry-land. La, la, la, la, la, la,
Hap - py, hap - py Fai - ry-land. Round.....
8va.....

la,
and round the mys - tie ring,
8va.....

tr.....

la,
Light - - - - - ly dance, and
8va.....

la, la, la, la..... Round and round the mys - tic ring,
 sweet - ly sing..... Round and round the mys - tic ring,
 Sva.....

Light-ly dance, and sweet-ly sing, Joy - ous, joy - ous El - fin band!
 Light-ly dance, and sweet-ly sing, Joy - ous, joy - ous El - fin band!

Hap - py, hap - py Fai - ry - land! Joy - - - - - ous,
 Hay - py, hap - py Fai - ry - land! Joy - - - - - ous,

A musical score for three voices (Soprano, Alto, and Bass) set to the tune "Sister Elves". The score consists of three staves of music with lyrics. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are:

joy - - - - -ous El - - - - fin band!.....
joy - - - - -ous El - - - - fin band!.....
Hap - - - - py, hap - - - - py Fai - - - -
Hap - - - - py, hap - - - - py Fai - - - -
ry - land! Round and round the mys - tie
ry - land! Round and round the mys - tie

The music features various dynamics and performance instructions, such as *p* (piano), *f* (forte), and *pp* (pianissimo). The vocal parts are separated by vertical bar lines, and the piano part is indicated by a bass staff at the bottom.

decreas.

ring..... Light - ly dance, and sweet - ly sing,

ring..... Light - ly dance, and sweet - ly sing.

sva.

Round and round the mys - tie ring..... Light - ly

sva.

Round and round the mys - tie ring..... Light - ly

ppp

mf > *animato.*

dance and sweet - ly sing, Joy - ous, joy - ous El - fin

mf >

dance and sweet - ly sing, Joy - ous, joy - ous El - fin

animato.

cresc.

band! Hap - py, hap - py Fai - ry - land!

band! Hap - py, ^{8va} hap - py Fai - ry - land;

tr cen do. *f*

Fai - ry - land, Fai - ry - land,.... Fai - ry -

^v Fai - ry - land, ^v Fai - ry - land,.... Fai - ry -
8va

land....

land....

cres cen do. *ff*

Andante cantabile.

BALFE.

1. When oth - er lips and oth - er hearts, Their tales of love shall

tell, In lan - guage whose ex - cess im - parts The

power they feel so well: There may, per - haps, in

such a scene Some rec - ol - lec - tion be, Of

The musical score consists of three staves of music in common time, key signature of one flat. The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The lyrics are integrated into the vocal line.

days that have as hap - py been, And you'll re - mem - ber
ppp

me,..... And you'll re - mem - ber, you'll re - mem - ber be. *cres.*

cres.

2.

When coldness or deceit shall slight
 The beauty now they prize,
 And deem it but a faded light
 Which beams within your eyes ;
 When hollow hearts shall wear a mask
 'Twill break your own to see,
 In such a moment I but ask
 That you'll remember me,
 That you'll remember, you'll remember me.

Moderato.

J. A. P. SHULTZ.

1. The year's last hour is sound - ing, From tower and stee - ple high; Come

1. The year's last hour is sound - ing, From tower and stee - ple high; Come

let us join our voi - ces, And sing a kind good-bye. For, though some care it

let us join our voi - ces, And sing a kind good-bye. For, though some care it

brought us, Much good it al - so taught us; Al - lowed us time o'er

brought us, Much good it al - so taught us; Al - lowed us time o'er

earth to roam, And brought us near - er to our home : Al -
earth to roam, And brought us near - er to our home; Al -

lowed us time o'er earth to roam, And brought us near-er to our home.
lowed us time o'er earth to roam, And brought us near-er to our home.

2.

Who of us, now assembled
To greet the coming year,
When it has filled its circle,
Will still be living here?
The buds we fondly cherish,
By sudden frost may perish;
The whirlwind, all unlooked for, blows,
Which rends the oaks, and crops the rose. :|

3.

But courage ! friends and brothers,
Be blithe and light of heart ;
The good will be united,
Though here so soon they part,
United ne'er to sever,
But live and love forever ;
And whether there you live, or here,
I wish you all a good new year. :|

168 COME FROM AFAR, THOU BIRDLING OF BEAUTY.

Moderato e cantabile.

H. TUCKER.

1. Come from a - far, thou bird-ling of beau - ty, Wak-en the woods with thy
 2. Hushed are thy warblings, thou birdling of beau - ty, Lonely the haunts where thy

sweet notes a - gain ; Bid all the ech - oes from val - ley and moun-tain
 sweet voice was heard ; Leaf-let and riv - u - let mournful - ly sigh - ing,

ritard.

Chant to thy mu - sic their soft - est re - strain. How have I
 Wait but to her - ald thy com-ing, sweet bird. Linger no

col. voce.

missed thee, thou bird-ling of beau-ty, Through the long sea - son of
 lon - ger, thou bird-ling of beau-ty, Hast - en, the plea-sures we

ad lib.

win - ter and gloom, From the dark woods comes no mel - o - dy
pine for to bring, Na - ture will charm me not if thou art

colla voce.

steal-ing, O - ver the val - leys no breath of per-fume.
ab - sent, Spring is re - turn-ing! oh, come with the spring.

CHORUS.

Soprano.

Come from a - far, Come from a - far, Bird - ling of
Alto.

Tenor.

Come from a - far, from a - far, Bird - ling of

Bass.

beau - ty, Oh, come from a - far, Come from a - far,
 beau - ty, Oh, come from a - far, Come from a -

slentando.

Come from a - far, Bird - ling of beau - ty, oh, come from a - far.
 far, from a - far, Bird - ling of beau - ty, oh, come from a - far.

slentando.

col. voce.

Allegretto.

J. L. HATTON.

1. Old Si - mon, the Cel - lar - er, keeps a rare store Of
 2, Dame Mar - ge - ry sits in her own still room, And a

Malm - sey, and Mal - voi - sie,..... And Cy - prus, and who can say
 ma - tron sage is she;.... From thence oft at cur - few is

how ma - ny more! For a cha - ry old soul is he.... A
 waft - ed a fume, She says, "It is Rose - ma - rie!".. She

cha - ry old soul is he..... Of Sack and Ca - na - ry he
 says, "It is Rose - ma - rie!"..... But there's a small cup-board be -

nev - er doth fail, And all the year round there is brew - ing of
 hind the back stair, And the maids say they oft - en see Mar - ge - ry

8va

leggiero.

ad lib.

ale; Yet he nev - er ail - eth, he quaint - ly doth say, While he
 there. Now Mar - ge - ry says that she "grows ve - ry old, And she

8va

colla voce.

a tempo.

sostenuto.

keeps to his so - ber six fla - gons a day: But ho ! ho ! ho !
 must take a some-thing to keep out the cold!" But ho ! ho ! ho !

p

his nose doth shew, How oft the black Jack to his
 old Si - mon doth know, Where ma - ny a flask of his

The musical score consists of three staves of music in common time, treble clef, and B-flat key signature. The lyrics are integrated into the music as follows:

- Staff 1: lips doth go. But ho! ho! ho! his nose doth shew, How best doth go. But ho! ho! ho! old Si-mon doth know. Where
- Staff 2: f
- Staff 3: oft the black Jack to his lips doth go.
ma - ny a flask of his best doth go.
- Staff 4: mf
- Staff 5: (empty staff)
- Staff 6: f

3. Old Simon reclines in his high-back'd chair,
 And oft talks about taking a wife;
 And Margery is often heard to declare:
 "She ought to be settled in life!"
 But Margery has (so the maids say) a tongue,
 And she's not very handsome, and not very young:
 So somehow it ends with a shake of the head,
 And old Simon he brews him a tankard instead;
 While ho! ho! ho! he will chuckle and crow,
 What! marry old Margery? no! no! no!

174 SLOWLY AND SOFTLY MUSIC SHOULD FLOW.

Andante grazioso.

STEPHEN GLOVER.

Music score for piano and voice, Andante grazioso, Stephen Glover. The score consists of two staves. The upper staff is for the piano, showing chords and bass notes. The lower staff is for the voice. The vocal part begins with a piano introduction. The vocal line starts with "Slow - ly and soft - ly mu - sic should flow,.... Like the light". The piano accompaniment features sustained notes and chords. The vocal line continues with "Slow - ly and soft - ly mu - sic should flow,.... Like the light". The piano accompaniment changes to a more rhythmic pattern with eighth-note chords. The vocal line continues with "rip - ples that glide o'er the stream; Whis - per-ing mel - o - dies". The piano accompaniment continues with eighth-note chords. The vocal line continues with "rip - ples that glide o'er the stream; Whis - per-ing mel - o - dies". The piano accompaniment continues with eighth-note chords.

Continuation of the musical score for piano and voice. The vocal line continues with "rip - ples that glide o'er the stream; Whis - per-ing mel - o - dies". The piano accompaniment continues with eighth-note chords. The vocal line continues with "rip - ples that glide o'er the stream; Whis - per-ing mel - o - dies". The piano accompaniment continues with eighth-note chords.

faint - ly and low,..... Heard as from fai - ry harps struck in a

faint - ly and low,..... Heard as from fai - ry harps struck in a

staccato.

dream,.... Heard as from fai - ry harps struck in a dream.

dream,.... Heard as from fai - ry harps struck in a dream.

staccatv.

Gild - ing the past with its lin - ger-ing spell, Bring-ing back mem - o ries

staccato.

gentle and dear, Soothing the bosom where sym - pa-thy dwells,

staccato.

Claiming the trib - ute of ma - ny a tear. Soft - ly

a tempo.

Slow - ly

p a tempo.

music should flow, Whis - per-ing faint-ly and low,....

music should flow, Whis - p'ring faint - ly and low,....

sve

Slow - ly, soft - ly, mu - sic should flow,.... Slow - ly, *p dim.*

Slow - ly, soft - ly, mu - sic should flow, Slow - ly,

s'va

p

dim.

p rit. *cres.* soft - ly, mu - sic should flow.

s'va

p rit. *cres.* soft - ly, mu - sic should flow.

piu allegro.

Gay - ly and glad - ly mu - sic should sound, When at the

Gay - ly and glad - ly mu - sic should sound, When at the

p piu allegro.

fes - tal the young and the gay..... Meet in the cir - cle that
 fes - tal the young and the gay Meet in the cir - cle that
 friendship has crown'd, Dance the light hours in gladness a -
 friendship has crown'd, Dance the light hours in gladness a -
 way,..... Dance the light hours in glad - ness a - way.
 way,..... Dance the light hours in glad - ness a - way.

Cheating old time of his sand as he flies, Wing-ing the hours till un -

number'd they roll, Earth had no pleasure for mor-tals to prize,

dim. Glad - ly
Shed not sweet mu-sic its light on the soul. *a tempo.* Gay - ly
dim. *p a tempo.*

music should sound, Glad - ly mu - sic should sound,

music should sound, Gay - ly mu - sic should sound,

Staccato.

8va

cres. con anima.

Gay - ly, glad - ly mu - sic should sound,.... Gay - ly,

Gay - ly, glad - ly mu - sic should sound, Gay - ly,

con anima.

cres. *staccato.*

glad - ly, mu - sic should sound.

glad - ly, mu - sic should sound.

cres.

Ped.

THE ALPINE HERDSMAN.

181

TYROLIAN.

1. High up on the point of yon mount - ain I dwell, No
spot on earth's bo - som can please me so well; There bloom sweetest
flow-ers, clear springs bub - ble there, And sweet mountain bells ring so
live - ly and clear: Ju - hee! Ju - hee! so live - ly and clear, clear.
Juhee! Juhee!

1st. 2d.

2.

I look towards the village, smoke-hidden from view;
Then feast on the breath of the mountain anew;
I look toward my flocks, and if any I lack,
I take up my Alp-horn, and summon them back;
Juhee, Juhee, and summon them back.

3.

When driven by winter, I go to the vale,
I pine with the dwellers, so sad and so pale,
I live on the thought that when spring melts the snow,
Again to the peak of the mountain I go;
Juhee, Juhee, to the mountain I go.

THE WANDERER.

F. SCHUBERT.

Largo.

Musical score for "The Wanderer" by F. Schubert, Largo section. The score consists of two staves: a treble staff and a bass staff. The key signature is A major (three sharps). The time signature changes from common time to 6/8 in the middle of the piece. The dynamics include *p*, *pp*, *cres.*, *fz*, *dim.*, and *p*. The vocal line begins with "From countries far a-way I come," followed by "Where e'er I go," both in common time. The piano accompaniment provides harmonic support throughout the piece.

From countries far a-way I come,

Where e'er I go,

where e'er I go,

cres.

find no home.

fp

pp

otb

I wan - der

pp

ap

on, de - void of peace.

marcato.

My joys di - min - - ish, woes..... in-

p

crease, woes..... in - crease; The sun's warm rays to

pp

pp

me feel cold, My life's young days seem grow - ing old, The

bloom - ing flow - ers dead and sere, I feel a stran - ger

THE WANDERER. Continued.

185

Piu presto.

ev - 'rywhere.

Where art thou, where art thou,

*pp**mf*

my be-lov - ed home?

I turn..... to thee....

where - e'er.....

I roam; It

*p**pp**fp*

makes my ve - ry heart expand,

my heart expand, To

think of thee, my na-tive land, Thy cliffs so white, thy hills so blue, Where
p

blooms the rose and lil - y too, And ear - ly friends with hearts so true, Oh!

Tempo primo.

land, where art thou?

fP *fP* *pp*

A spir - it's warn - - - ing voice I

pp

hear, It whis - - - pers

cres.

soft - - - ly in..... my ear, in..... my

ppp

ear, Soon shalt thou quit life's troubled wave, And find thy

home in the si - - lent grave.

fp

colla voce.

1. Here am I, a mer-ry Switz - er boy, Heart-y and full of joy;

If you my world would see, Come up here with me, Rise with the

rit.
ris - ing sun, Sleep by the ris - ing moon, Switz - er boy, Switz - er boy,

This is my song, la la la lau - di,.... lau - di,.... lau - di,....

a tempo.

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics 'la, la, lau - di, lau - di, ho la lau - di.' are written below the notes. The piano part features chords in the bass and treble staves.

2. When I blow my alp-horn loud and clear,
 All my dear herd appear;
 Here and there follow me,
 Where I will lead;
 When I at night go home,
 Yodling my laudi dum,
 Gretchen cries, Switzer boy, why tarry so long?
 La la la laudi, &c.

'TWAS YOU, SIR. Round.

DR. HAYES.

Three staves of music for three voices. The lyrics are: 'Twas you, sir, 'Twas you, sir, I tell you nothing.

Three staves of music for three voices. The lyrics are: 'Tis true, sir, 'Tis true, sir, You look so ver - y

Three staves of music for three voices. The lyrics are: O, sir, no, sir, no, no, no, no, sir, How can you wrong me

Three staves of music for three voices. The lyrics are: new, sir, 'Twas you that kissed the pret-ty girl, 'Twas you, sir, you.

Three staves of music for three voices. The lyrics are: blue, sir, 'Twas you that kissed the pret-ty girl, 'Twas you, sir, you.

Three staves of music for three voices. The lyrics are: so, sir, I did not kiss the pret-ty girl, But I know who.

Adagio.

ENYVET.

How gently, how calmly, cool evening,
How gently, how calmly, cool evening,

In beauty now veils the skies, The stars.....
In beauty now veils the skies, The

..... so bright, The moon..... appears
..... so bright, The moon..... appears with soft - est
stars so bright, The moon ap-pears,

light, An hour for calm and sweet re - pose, and
 and sweet re - pose,
 sweet re - pose, O love, by
 and sweet re - pose, O love, by

Allegro.

night..... Morning in beau-ty will soon a - rise,
 night..... Morning in beau-ty will soon a - rise,

Ra-diant and bright with sun - ny skies, Then to our la - bor

Ra-diant and bright with sun - ny skies, Then to our la - bor

ev - ery one, Ac-tive and cheerful till set of sun,

ev - ery one, Ac-tive and cheerful till set of sun,

Sing-ing with glee,..... Sing-ing with glee,.....

Sing-ing with glee,

Sing-ing with glee,

HOW GENTLY. Concluded.

193

.....

Sing-ing with glee, Tra la la la la la la la la la,
Sing-ing with glee, Tra la la la la la la la la la,

p

la la la la la la la, la la la la la la la

la la la la la la la, la la la la la la la

la la la la la la la, la la la la la la la

la la la la la la la, la la la la la la la.....

Repeat forte.

la la la la, la la la la la la la.....

.....

THROUGH THE WOOD.

C. E. HORN.



Thro' the wood, thro' the wood, fol - low and find me, Search every hollow and



din - gle and dell, I leave not the print of a foot - step be-hind me, So



they that would see me must seek for me well.

Look in the lil - y bell, ruf - fle the rose; Un - der the

leaves of the vi - o - let peep: Lull'd by a zeph-yr in

leaves of the vi - o - let peep: Lull'd by a zeph-yr in

era - dles like those, All the day long you may catch me asleep.

Thro' the wood, thro' the wood, fol - low and find me, Search every hollow, and

din - gle, and dell, I leave not the print of a foot - step be-hind me, So

they that would see me must seek for me well.

*ad lib.*

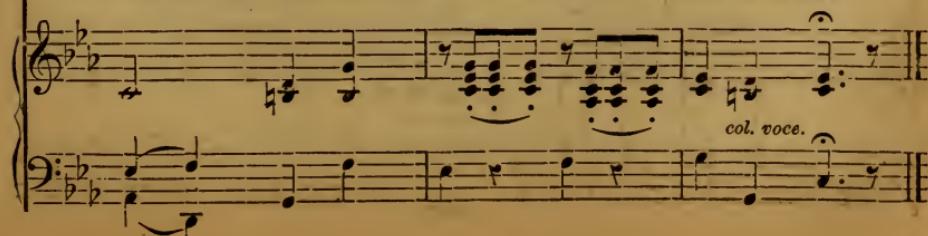
When the red sun sets at eve you may hear me, Sing-ing fare -

*col. voce.**ritard.*

well to his rays as they fade; But as soon as the step of a

*ritard.**ad lib.*

mor-tal is near me, I take to my wings and fly off to the shade.

*col. voce.*

Thro' the wood, thro' the wood, fol - low and find me, Search every hollow, and

tempo.

din - gle, and dell, I leave not the print of a foot - step be-hind me, So

they that would see me must seek for me well. Thro' the wood, thro' the wood,

fol - low and find me, Look in the lil - y bell, ruf - fle the rose.

Thro' the wood, thro' the wood, seek till you find me, Haste! for at nightfall the

sf

blossoms will close. Fol - low, fol - low, fol - low and find me,

sf *sf* *sf* *sf*

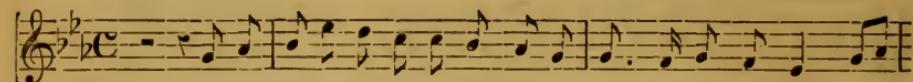
Fol - low, fol - low, fol - low and find me.

f

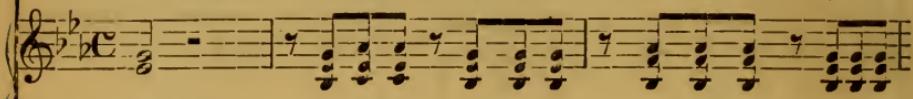
f

Moderato.

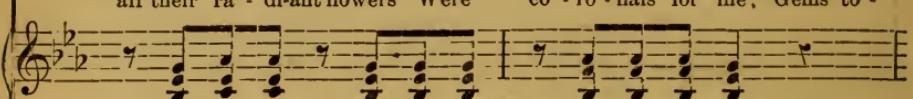
MRS. EDWARD FITZGERALD.



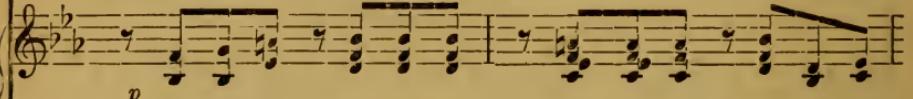
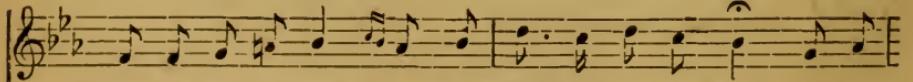
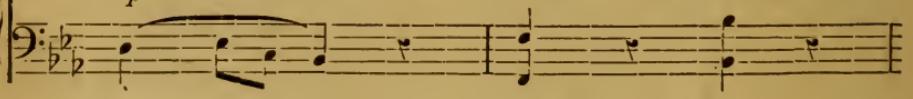
1. I re - mem - ber, I remember, How my childhood fleet-ed by, The
2. Then the bowers, then the bowers Were as blithe as blithe could be, And



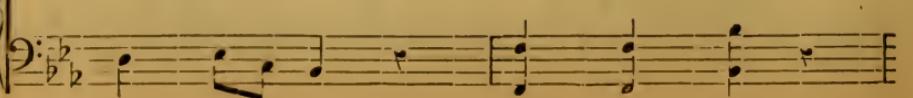
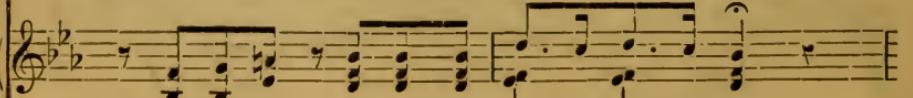
mirth of its De-cem-ber, and the warmth of its Ju-ly: On my
all their ra-di-ant flowers Were co-ro-nals for me; Gems to -

*con esp.*

brow, love, on my brow, love, There are no signs of care, But my
night, love, gems to-night, love, Are gleam-ing in my hair. But they

*p*

pleasures are not now, love, What childhood's pleasures were. I re -
are not half so bright love, As childhood's ro-ses were. I, &c.



mem-ber, I re-mem-ber, How my childhood fleet-ed by, The

mirth of its De-cem-ber, And the warmth of its Ju-ly.

sva - - - loco. sva - - - loco.

f *p*

3.

I was merry, I was merry,
 When my little lovers came,
 With a lily, or a cherry,
 Or a new invented game:
 Now I've you, love, now I've you, love,
 To kneel before me there,
 But you know you're not so true, love,
 As childhood's lovers were.
 I remember, &c.

Andantino.

BELLINI.

1. Is it not sweet to think..... here - aft - er, When this spir - it

1. Is it not sweet to think here - aft - er, When this spir - it

leaves this sphere, Love with deathless wings shall waft her To
 leaves..... this ³ sphere, Love with deathless wings shall waft her To

those she long hath mourned for here ?

those she long hath mourned for here ?

Hearts from which 'twas death to sev - er, Eyes this

Eyes this

world can ne'er re - store, There as warm, as bright as

world can ne'er re - store, There as warm, as bright as

ev - er, There as warm as bright as ev - er, Shall

ev - er,

meet us, and be lost no more,

meet us, and be lost no more, Shall meet us

Shall meet us, and be lost no more,

and be lost..... no more, Shall meet us,

Shall meet us, and be lost no more, Shall meet us,

and be lost..... no more, Shall meet us,

and be lost no more, Shall meet us, and be
 and be lost no more, Shall meet us, and be
 more, no more,
 lost no more,..... no more.....
 lost no more,..... no more.....

2.

Alas! alas! doth hope deceive us—
 Shall friendship's love and all those ties,
 That bind a moment, and then leave us,
 Be found again where nothing dies?
 Oh, if no other boon were given,
 To keep our hearts from wrong and stain,
 Who would not try to win a heaven,
 Where all we love shall live again.

Andante con moto.

p >< >

1. Oh! whis - per what thou feel - - est, That no un - hal - low'd
 2. The bash - ful bird of e - - - ven, That shuns the plum - ed

pp <>

ear throng, May list - en to the mu - sic Of When
 Pours forth her plaint - ive mu - sic When

rall. *a tempo.*

words to me so dear! But, if their tones should
 none can hear her song: And so do thou but

colla voce.

fal - ter, And on thy lip should die, Oh!
 whis - per The sounds that I would hear, When

OH! WHISPER WHAT THOU FEELEST. Concluded. 207

agitato.

let their hon - ied sweet-ness Be gath - er'd from thy
their en - chant - ing soft - ness Can reach none oth - er

cres.

pp

ad lib.

sigh..... Oh! whis - per what thou feel - est, That
ear..... Oh! whis - per, &c.

ff

pp

pp

no un - hal - low'd ear May list - en to the

cres.

mu - - sic Of words to me so dear!

colla voce.

Allegro.

STEPHEN GLOVER.

We are fai - ries of the sea,..... With our sis - ter sprites we

We are fai - ries of the sea,..... With our sis - ter sprites we

p

float,.... And a mer-ry crew are we..... In our ti - ny fai - ry

float,.... And a mer-ry crew are we..... In our ti - ny fai - ry

*cres.**dim.*

boat, In our ti - ny fai - ry boat. With a cob-web for a

boat, In our ti - ny fai - ry boat.

dim. pp

WE ARE FAIRIES. Continued.

209

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key signature of G major (one sharp). The vocal parts are in treble, alto, and bass clefs respectively. The piano part is in bass clef. The lyrics are:

sail,..... And a pearl shell for a hull,..... How we
fly be - fore the gale,..... And out - strip the wild sea-
gull..... We fly,..... we fly,..... we
We fly, we fly, we

fly be - fore the gale,..... We fly,..... we
 fly be - fore the gale,..... We fly,
 Sva.
cres. *rall.* *Cad. ad lib.*
 fly,..... And outstrip the wild sea-gull..... We are
 we fly, And outstrip the wild sea-gull. We are
sf rall.
a tempo.
 fai - ries of the sea,..... With our sis - ter sprites we
 fai - riss of the sea,..... With our sis - ter sprites we
p

WE ARE FAIRIES. Continued.

211

The musical score consists of four staves of music for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is G major (one sharp). The tempo markings 'cres.' and 'dolce.' appear above the vocal line at different points. The lyrics are as follows:

float,..... And a mer - ry crew are we In our
float,..... And a mer - ry crew are we In our
ti - ny fai - ry boat..... We are fai - - ries,
ti - ny fai - ry boat..... We are fai - - ries,
fai - - ries, fai - ries of the sea,..... We are
fai - - ries, fai - ries of the sea,..... We are

dim.

fai - - ries, fai - - ries, We are fai - ries of the
fai - - ries, fai - - ries, We are fai - ries of the

dim. *p rit.* *f*

sea.....

sea.....

cres. *ff*

SECOND VOICE.

Scatter'd wrecks around us lie,.... Still we dance up-on the foam, Sweeping |

p

on 'twixt sea and sky,..... For the o - cean is our home, The
 dim.
 Home,.... home,.... the o - cean is our home,....
 o - cean, the o - cean, the o - cean is our home,.... The
 home,... home... Cad. ad lib. We are
 o - cean, the o - cean, the o - cean is our home..... We are
 p a tempo.

fai - ries of the sea,..... With our sis - ter sprites we
 fai - riss of the sea,..... With our sis - ter sprites we
p
 float,..... And a mer - ry crew are we In our
 float,..... And a mer - ry crew are we In our
cres.
 ti - ny fai - ry boat..... We are fai - - ries,
 ti - ny fai - ry boat..... We are fai - - ries,
dolce.
p

fai - - ries, fai - ries of the sea,..... We are
 fai - - ries, fai - ries of the sea,..... We are

dim. *p rit.* *f*
 fai - - ries, fai - - ries, We are fai - ries of the
 fai - - ries, fai - - ries, We are fai - ries of the

dim. *p rit.* *f*
 sea.....
 sea.....

f. *cres. >* *tr.* *ff*
 sea.....

Allegro spiritoso.

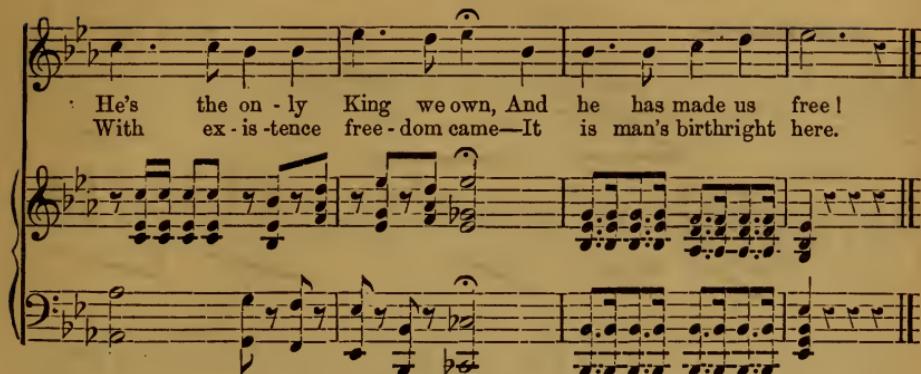
RUSSIAN AIR.

1. Free - dom spreads her down - y wings O - ver all cre-a-ted
 2. The ho - liest spot, a smil - ing sun E'er shed his genial rays up-

things;..... Glo - ry to the King of kings! Bend
 on,..... Is that which gave a Wash - ing - ton, The

low to him the knee..... Bring the heart be
 droop - ing world to cheer!..... Sound the cla - rion

fore his throne— Bow to him, and him a - lone—
 peals of Fame, Ye who bear Co - lum - bia's name—

*CHORUS.**Soprano.*

Arm and on, ye brave and free! Arm, and strike for Lib - er - ty!

Alto.

Arm and on, ye brave and free! Arm, and strike for Lib - er - ty!

Bass.

Arm and on, ye brave and free! Arm, and strike for Lib - er - ty!

Lento.

Arm and on, ye brave and free! Arm, and strike for Lib - er - ty!

3.

Heirs of an immortal sire,
Let his deeds your hearts inspire—
Weave the strain, and wake the lyre,

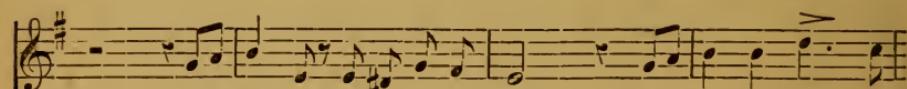
Where your proud altars stand;
Hail with shouts and loud hurrahs,
Streaming from a thousand spars,
Freedom's rainbow flag of stars,

The symbol of our land!

Cho.—Arm and on, ye brave and free!
Arm, and strike for Liberty!

Un poco animato.

H. S. SARONI.

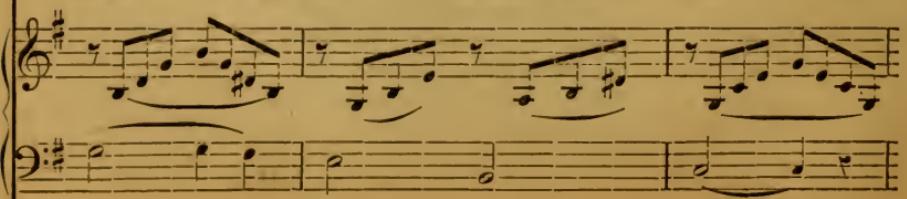


1. Oh ! say not: sing a careless lay!
 2. Thy smile has lost the sparkling glee
 3. Then bid me not sing joyous - ly—

When clouds are on thy
 Which then it ev - er
 But let it be a



brow I once could war - ble them a - way, But
 wore, I can not bring it back to thee By
 strain That may re - call the past to thee Of



OH! SAY NOT. Concluded.

219

ritard.

a tempo.

oh, I can - not now— I can - not bear that earnest
 mu - sic as of yore; How can I breathe a gladsome
 love that loved in vain, Oh, let it be of hopes that

ritard. pp a tempo.

gaze, So full.... of mourn - ful light, And not re -
 song, Thy sad - ness to be - guile, When oth - er
 met, With dark.... and ear - ly blight, Of hearts that

f

mem - ber oth - er days,... More blessed, and more bright....
 thoughts thy bo - som throng,... And I could weep the while....
 beat but to re - gret,... But not of joy to - night....

ritard. pp

THE FOREST.

Allegretto.

C. KAROW.

1. When the sun, high at noon, Pours his flood of radiance

1. When the sun, high at noon,

down; When on high, o'er the sky,

Pours his flood of radiance down; When on high, o'er the

No kind cloud is nigh: Then to for - est shades I

sky, o'er the sky, No cloud... is nigh:

fly, . Where the leaf - y bough on high,

Then to for - est shades I fly, Where the leaf - y bough on

Let no ray find its way O'er my path to stray.

Let no ray find its way

high, Let no ray find its way O'er my path to stray.

2.

Here I lave, in the wave,
Bursting from the rocky cave,—
Or recline, where the vine,
Into arbors twine;
Where across the dimpling pool,
Float the breezes, light and cool,
While above, all that move
Speak their Maker's love.

A LITTLE FARM WELL TILLED.

S.

1st VOICE. A lit-tle farm well tilled, A lit-tle cot well filled, And a lit-tle wife well
 2d VOICE. A larger farm well tilled, A larger house well filled, But a taller wife well
 3d VOICE. I like the farm well tilled, And I like the house well filled, But no wife at

Fine. Catch.

willed give me, give me. A short wife, A short wife,
 willed give me, give me. A tall wife, A
 all give me, give me. No wife at all.

D. C.

A short wife, A short wife give me, give me.
 tall wife, A tall wife, A tall wife give me, give me.
 No wife at all, No wife at all, No wife at all for me.

GO WHERE GLORY WAITS THEE.

*Andante.**Har. by M. W. BALFE.*

1. Go where glo-ry waits thee; But while Fame elates thee, Oh! still re-mem-ber
 2. When, at eve, thou rov-est By the star thou lov-est, Oh! then re-mem-ber

GO WHERE GLORY. Concluded.

223

me. When the praise thou meet - est To thine ear is sweet - est,
me. Think, when home re - turn - ing, Bright we've seen it burn - ing,

riten. *cresc.* *f*

Oh! then re - mem - ber me. Other arms may press thee, Dearer friends caress thee,
Oh! then re - mem - ber me. Oft as summer closes, When thine eye reposes

dim. *p* *pp*

All the joys that bless thee Sweet-er far may be; But when friends are
On its ling'ring ros - es, Once so loved by thee, Think of her who

eres. *rall.* *pp*

near - est, And when joys are dear - est, Oh! then re - mem - ber me.
wove them. Her who made thee love them, Oh! then re - mem - ber me.

3.

When, around thee, dying,
Autumn leaves are lying,
Oh! then remember me.
And, at night, when gazing
On the gay hearth blazing,
Oh! still remember me.
Then should music, stealing
All the soul of feeling,
To thy heart appealing,
Draw one tear from thee;
Then let memory bring thee
Strains I used to sing thee,
Oh! then remember me.

Maestoso.

JOHN REID.

1. In the garb of old Gaul, with the fire of old Rome, From the
 2. We're tall as the oak on the mount of the vale, Are

heath-cover'd mountains of Sco-tia we come; Where the Romans endeavor'd our
 swift as the roe which the hound doth assail; As the full moon in au-tumn our

coun-try to gain, But our an - cestors fought, and they fought not in vain.
 shields do ap-pear; Mi - ner - va would dread to en - coun - ter our spear.

Such our love of lib - er - ty, our country, and our laws, That, like our an - cee-

We'll bravely fight, like heroes bold, for

a poco.
 - tors of old, we stand by freedom's cause, We'll brave - ly fight, like
 marcato e un poco ritard.

hon- or and ap- plause,

he - roes bold, And de - fy the foe, with all their art to al - ter our laws.

3. In our realm may the fury of faction long cease;
May our councils be wise, and our commerce increase,
And in Scotia's cold climate may each of us find,
That our friends still prove true, and our beauties prove kind.
Then we'll defend our liberty, our country, and our laws,
And teach our late posterity to fight in freedom's cause,
That they, like our ancestors bold, for honor and applause,
May defy the foe, with all their art to alter our laws.

A MAN'S A MAN FOR ALL THAT.

*Bold.**Scotch.*

1. { We will not blush for pov - er-ty, Or hang our head, and all that. }
{ Tho' wealth-y folks may pass us by, A man's a man for all that. }

{ For all that, and all that, Our toils obscure and all that; }
{ Their rank is but the guinea's stamp, A man's a man for all that. }

2. The king may make a knight or lord,
A marquis, duke, and all that,
But honesty needs no reward,
A king can never buy that;
For all that, and all that,
The pride of birth, and all that,
Good sense and worth o'er all the earth
Are better things than all that.
3. Then let us pray that come it may,
And come it will for all that,
When with the might shall be the right,
And truth shall reign, and all that,—
For all that, and all that,
'Tis coming still, and all that,
When man with man the wide world o'er
Shall brothers be, and all that.

226 LET ERIN REMEMBER THE DAYS OF OLD.

Allegro moderato.

M. W. BALFE.

f

1. Let E - rin remem - ber the days of old, Ere her faith - less sons be -
2. On Lough Neagh's bank as the fish - erman strays, When the clear cold eve's de -

tray'd her; When Ma - la - chi wore the col - lar of gold, Which he clin - ing, He sees the round tow'r's of oth - er days, In the

ff

won from her proud in - va - der; When her kings, with standards of green unfurl'd, wave be - neath him shin - ing; Thus shall mem'ry oft - en in dreams sub-lime,

ff

Led the Red Branch Knights to dan - ger; Ere the emerald gem of the
Catch a glimpse of the days that are o - ver; Thus, sigh - ing, look thro'

riten.

west - ern world Was set in the crown of a stran - ger.
waves of time For the long - fa - ded glo - ries they cov - er.

JOHN ANDERSON, MY JO.

227

*Moderately Slow.**Arr. by C. J. HARGITT.*

p

1. John An-der-son, my jo, John, When na-ture first be-gan To
 2. John An-der-son, my jo, John, When we were first ac-quaint; Your

f

try her can-ny hand, John, Her mas-ter work was man; And you among them locks were like the ra-v'en, Your bon-nie brow was brent; But now your brow is

p

a'.... John, So trig from top to toe, She proved to be no bald, John, Your locks are like the snow, Yet bless-ings on your

Ritard. e con espress.

dim.

jour-ney-work, John An-der-son my jo,.....
 frost-y pow, John An-der-son, my jo, John An-der-son.

3.

John Anderson, my jo, John,
 We clamb the hill thegither,
 And mony a canty day, John,
 We've had wi' ane anither;
 Now we maun totter down, John,
 But hand in hand we'll go,
 And sleep thegither at the foot,
 John Anderson, my jo,

Andantino.

MOORE's "Irish Melodies." Har. by M. W. BALFE.

1. Thro' grief and thro' dan-ger thy smile hath cheered my way, Till
 2. Thy ri - val was hon-ored, while thou wert wronged and scorned; Thy

hope seemed to bud from each thorn that round me lay; The dark - er our
 crown was of bri - ers, while gold her brows a - dorned: She wooed me to

for - tune, the brighter our pure love burned, Till shame in - to glo - ry, till
 temples, while thou lay'st hid the caves; Her friends were all masters, while

fear in - to zeal was turned: Oh! slave as I was, in thy arms my
 thine, a - las! were slaves: Yet, cold in the earth at thy feet I would

spirit felt free, And bless'd e'en the sorrows that made me more dear to thee.
 ra - ther be, Than wed what I lov'd not, or turn one thought from thee.

THE MINSTREL BOY.

229

Andante mosso e brillante.

MOORE'S "Irish Melodies." Har. by M. W. BALFE.

1. The min - strel boy to the war is gone, In the ranks of death you'll
 2. The min - strel fell ! but the foeman's chain Could not bring that proud soul

find.... him; His fa - ther's sword he hath gird - ed on, And his
 un - der, The harp he lov'd ne'er spoke a - gain, For he

wild harp slung be - hind.... him; "Land of song!" said the
 tore its chords a - sun - der; And said, "No chains shall

war-rior - bard, "Tho' all the world be - trays thee, One sword, at least, thy
 sul - ly thee, Thou soul of love and bra - very! Thy songs were made for the

rights shall guard, One faith - ful harp shall praise thee."
 pure and free, They shall nev - er sound in slav - er - y."

RICH AND RARE.

Moderato.

M. W. BALFE.

The musical score consists of four systems of music. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp, and common time. The second system begins with the lyrics "wand she bore; But oh! her beauty was far be-yond Her". The third system continues with "spark-ling gems and snow - white wand; But, oh! her beau-ty was not to be tempt-ed by wo-man or gold? Are E - rin's sons so". The fourth system concludes with "far be - yond Her spark - ling gems and snow - white wand. good and so cold, As not to be tempted by wo - man or gold?"

3 "Sir Knight! I feel not the least alarm,
No son of Erin will offer me harm:
For, though they love woman and golden store,
Sir Knight! they love honor and virtue more."

4 On she went, and her maiden smile
In safety lighted her round the green isle;
And blest for ever is she who relied
Upon Erin's honor and Erin's pride.

HARK! I HEAR THE ORGAN'S PEAL!

231

Andante religioso.

STEPHEN GLOVER.

1. Hark! I hear the or - gan's peal!

2. Faint - er now as on we glide

Through the woods it seems to steal; O'er the wa-ters soft and clear,

Comes the mu - sic o'er the tide; Dark - er shadows o'er us fall,

Solo.

Loud-er as our bark draws near! Gon - do - lier, oh! rest a - while,
A - ve Moth - er! guard us all! Hush! up - on the wind it steals;

Hark! from yon - der saint - ed isle, From the woods, now
Hark! a - gain the or - gan peals! Still a - long the

rall. *mf a tempo.*

dark and dim— Hark! it comes—the ves - per hymn, Hark ! the sol - emn
si - lent bay Faint - er still it dies a - way! Hark ! the sol - emn
rall. *mf a tempo.*

or - gan peals— O'er the tide its mu - sic steals—
or - gan peals— O'er the tide its mu - sic steals—

Risoluto. *f* *dim.* *ritard.*

A - ve! A - ve! Moth-er bright—Guard us through the com-ing night!

A - ve! A - ve! Moth-er bright—Guard us through the com-ing night!

Risoluto.

f *dim.* *ritard.*

f *p*

THE INFANT'S PRAYER.

Larghetto con espress.

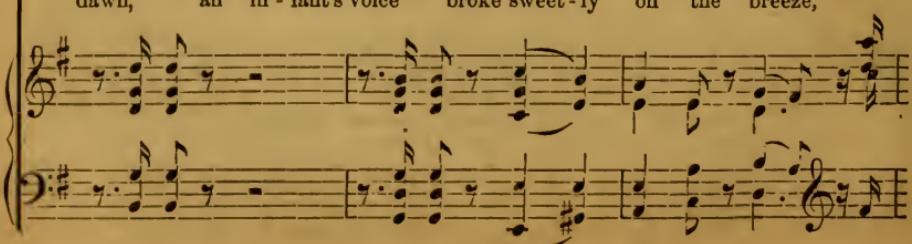
V. NOVELLO.

*Recitative.*

At ear - ly



dawn, an infant's voice broke sweet-ly on the breeze,



It's beating heart with fer - vor glow'd,— Its hands were
cres.

join'd,— its eyes were raised, And bent were its lit - tle knees.
cres. *p* *p*

Larghetto. Devoto e con espress.

Fa - ther a - bove! my anx - ious prayer Would fain to
dolce.

thee, O Lord! as - cend; Oh, deign to hear my fee - ble

With energy.

voice, My Fa - ther, God! and Friend! My Fa - ther,

God! and Friend.

O Thou, who suf - fered lit - tle ones To ap -

proach thy sa - cred, sa - cred knee, Look down on

those whose ten - der cares Are im - i - tat - ing Thee; Look

down on those, Look down on those whose ten - der

cares Are im - i - tat - ing Thee.

Allegretto.

May length of days, with

hon - or crown'd, On earth their hap - py por - tion be; May
length of days, with hon - or crown'd, On earth their hap - py
por - tion be, On earth their hap - py por - tion be.

Andante soave.

And smil - ing che - rubs whis - per peace, And smil - ing
dolce e roave.

THE INFANT'S PRAYER. Concluded.

239

tr

cher - ubs whis - per peace, When death their souls sets free, When

p

death their soul sets free; And smil - ing che - rubs whis - per

*p**p**rall.*

peace, And smil - ing che - rubs whis - per peace, When death, when

*rall.**tr*

death their souls sets free.

*morendo.**pp**p*

240 PROTECT US THROUGH THE COMING NIGHT.

*Larghetto non troppo.**SECOND SOPRANO. Dolce.*

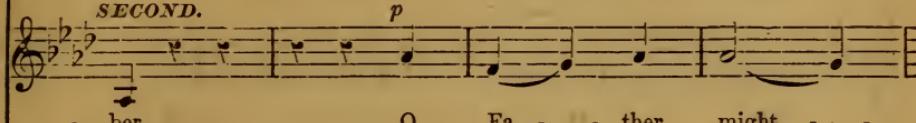
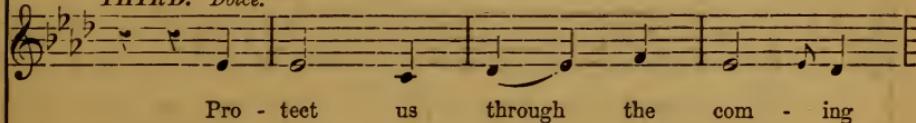
CURSHMAN.

Musical score for Second Soprano and Piano, featuring lyrics in English. The score consists of six systems of music, each with two staves: Treble and Bass. The key signature is B-flat major (two flats), and the time signature varies between common time and 3/4. The vocal part is marked "Dolce." and "Molto legato." The piano part provides harmonic support with sustained notes and rhythmic patterns. The lyrics are as follows:

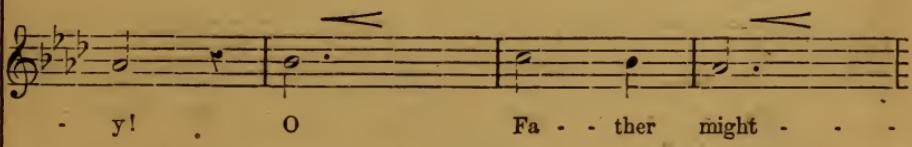
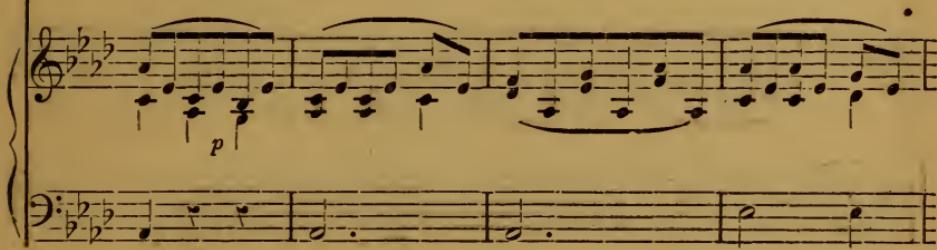
Pro - tect us through the com - ing
 night, O Fa - ther, O Fa - - ther might - . . .
 - y! De-liv - er us from ev'ry ill, De-liv - er us from ev'ry
 ill, and guard our slum - - - ber, and guard our slum - . . .

PROTECT US. Continued.

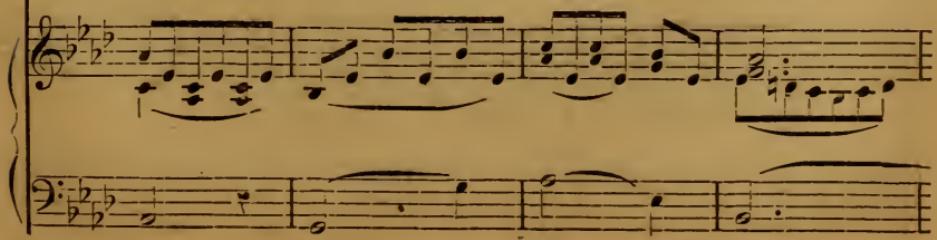
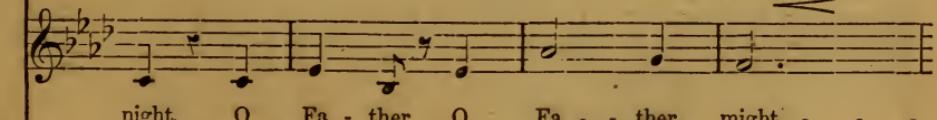
241

FIRST.*SECOND.**THIRD. Dolce.*

Pro - teet us through the com - ing



night, O Fa - ther, O Fa - - ther might - -



y! O Fa - ther! O
 y! De-liv-er us from ev'-ry ill, De-liv-er us from ev'-ry
 cres.
 Fa - - - ther! Fa - - - ther might -
 ill, and guard our slum - - - ber, and guard our slum - - -
 p
 dim.

PROTECT US. Continued.

243

Dolce.

Pro - tect us through the com - ing
y! Pro - tect.....
ber; Pro - - tect us, O Fa - - -

cres.

night! O Fa - ther! O Fa - ther might - - -
us, O Father might - y! Fa - ther might - - -
ther! O Father might - - -

cres.

- - y! De - liv - er us from ev - 'ry ill, De - liv - er
 - - y!..... De - - liv - - er us,
 - - y! O Fa - ther! pro-

dim.

us from ev - 'ry ill, and guard our slum - - - ber, and guard our
 O Fa - ther! Fa - - - ther! and guard our

cres.

tect us, O Fa - - - ther! O Fa-ther

cres. dim. p

Musical score for "Protect Us" continued, featuring two staves of music with lyrics. The music is in common time, key signature of B-flat major (two flats). The vocal part uses a soprano C-clef, and the piano accompaniment uses a bass F-clef. The vocal line includes the lyrics "slum - - - ber; slum - - - ber; dolce. might - - - y! Pro - - tect.... us, O Fa-ther" and "Pro - - - tect.... us, O Fa-ther might - y! dol. Pro - - - might - y! Pro - - -". The piano accompaniment provides harmonic support with sustained notes and chords. Dynamics indicated include *dolce.*, *p*, and *dol.*

slum - - - ber;
slum - - - ber;
dolce.
might - - - y!
Pro - - tect.... us, O Fa-ther

p

Pro - - - tect.... us, O Fa-ther might - y!
dol.

Pro - - -

might - y!
Pro - - -

O Fa-ther might-y!.....

- - tect us, O Fa-ther might-y! O Fa-ther might-y! O Fa-ther

- - tect us, O Fa-ther might-y!..... O Fa-ther

This musical score consists of four staves of music. The top two staves are soprano voices, and the bottom two are bass voices. The music is in common time, with a key signature of one flat. The vocal parts are mostly in eighth-note patterns. The lyrics are repeated three times: 'O Fa-ther might-y!', 'tect us, O Fa-ther might-y!', and 'O Fa-ther'. The vocal parts are separated by a brace, and there are slurs and grace notes throughout the piece.

cres. f p

..... De - liv - er us from ill, and guard our

cres. f p

might - y! De - liv - er us from ill, and guard our

cres. > p

might - y!..... De - liv - er us, and guard our

cres. f p

This musical score continues the melody from the previous section. It features the same soprano and bass voices. The dynamics are marked with crescendos (cres.), fortissimos (f), and pianissimos (p). The lyrics continue with 'De - liv - er us from ill, and guard our' followed by 'might - y!', 'De - liv - er us, and guard our', and 'might - y!.....'. The music concludes with a final dynamic marking of 'p'.

slum - - - ber ;
 slum - - - ber ; dolce.
 might - - - y! Pro - - teet.... us, O Fa-ther
p

dol.
 Pro - - teet.... us, O Fa-ther might - y!
espres.
 Pro - -
 might - y! Pro - -

O Fa-ther might-y!.....
- tect us, O Fa-ther might-y! O Fa-ther
.. tect us, O Fa-ther might-y!..... O Fa-ther

cres. f p

..... De - liv - er us from ill, and guard our
cres. f p
might - y! De - liv - er us from ill, and guard our
cres. > p
might - y!,..... De - liv - er us, and guard our

cres. f p

PROTECT US. Concluded.

249

Musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in G clef, 2/4 time, and the piano part is in F clef. The key signature is one flat. The vocal parts sing "slum - - ber," and "and guard our slum - -" in three staves, each ending with a crescendo dynamic (cres.) and a fermata. The piano part provides harmonic support with eighth-note chords and sixteenth-note patterns. The vocal entries are staggered, with the first entry starting at measure 1, the second at measure 2, and the third at measure 3.

Continuation of the musical score. The vocal parts sing "ber." in three staves, each ending with a fermata. The piano part continues to provide harmonic support with eighth-note chords and sixteenth-note patterns. The vocal entries are staggered, with the first entry starting at measure 1, the second at measure 2, and the third at measure 3.

Andante sostenuto.

MENDELSSOHN.

The musical score consists of six staves of music for piano, arranged in two systems. The first system begins with a treble clef, a key signature of one flat, and a common time signature. The dynamic is *pp*. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The dynamic is *p*.

First System:

- Staff 1 (Treble): Starts with eighth-note pairs followed by quarter notes. Measure 1 ends with a fermata over the second note of the second measure.
- Staff 2 (Bass): Features sustained notes with 'Ped.' markings below the staff. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.
- Staff 3 (Treble): Starts with eighth-note pairs followed by quarter notes. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.

Second System:

- Staff 1 (Treble): Starts with eighth-note pairs followed by quarter notes. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.
- Staff 2 (Bass): Sustained notes with 'Ped.' markings. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.
- Staff 3 (Treble): Starts with eighth-note pairs followed by quarter notes. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.
- Staff 4 (Treble): Starts with eighth-note pairs followed by quarter notes. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.
- Staff 5 (Bass): Sustained notes with 'Ped.' markings. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.
- Staff 6 (Treble): Starts with eighth-note pairs followed by quarter notes. Measures 1-3 have '3' below them; measure 4 has an asterisk (*) below it.

Vocal Part:

The vocal part is integrated into the piano music. The lyrics are:

Je - ru - sa - lem!

Je - ru - sa - lem! thou that kill - - est the

The vocal line follows the piano accompaniment, with the vocal entry occurring in the middle of the first system and continuing through the second system.

JERUSALEM! THOU THAT KILLEST. Continued. 251

Proph - - ets thou that ston - - est

Ped.

them which are sent un - to thee,

ston - - est..... them.....

which..... are sent, are

252 JERUSALEM! THOU THAT KILLEST. Continued.

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano, page 252. The music is in common time, mostly in G major, with some sections in E major and A minor. The vocal parts are in soprano, alto, tenor, and bass clef. The piano part is in bass clef. The score includes lyrics and dynamic markings such as *mf*, *cres.*, *sf*, and *p*. The vocal parts enter sequentially, starting with the soprano, followed by the alto, tenor, and bass. The piano part provides harmonic support throughout the piece.

sent un - to thee!

How oft - en

cres.

sf

p

would I have gath - ered un - to thee thy

chil - dren, And ye would

JERUSALEM! THOU THAT KILLEST. Continued. 253

not, and ye would not!

dim.

cres.

p

cres.

Je - ru - sa - lem!

Thou that kill - - est the

Proph - - ets, thou that ston - est them

254 JERUSALEM! THOU THAT KILLEST. Concluded.

which are sent un - to thee! Je -

pp *Ped.*

ru - sa - lem! Je -

Ped.

ru - sa - lem!

cres.

dim. *pp* *Ped.*

O REST IN THE LORD.

255

Andantino.

MENDELSSOHN.

O rest in the Lord, wait pa-tient-ly for Him, and He shall
give thee thy heart's de-sires: O rest in the Lord, wait pa-tient-ly for
Him, and He shall give thee thy heart's de-sires, and He shall
give thee thy heart's de-sires. Commit thy way un-to Him, and trust in

Him; commit thy way un - to Him, and trust in Him, and fret not thy -

- self.... be - cause of e - vil do - ers. O rest in the

Lord, wait pa - tient - ly for Him, wait pa - tient - ly for

Him; O rest in the Lord, wait pa - tient - ly for Him, and He shall

give thee thy heart's de - sires, and He shall give thee thy heart's de -

cres.

sires, and He shall give thee thy heart's de - sires, O rest in the

sf

p

Lord, O rest in the Lord, and wait,..... wait

cres.

pa - tient - ly for Him.

tr.

pp

Ped.

The musical score consists of four staves of music for piano and voice. The top two staves are for the right hand of the piano, with dynamics *cres.*, *sf*, and *p*. The bottom two staves are for the left hand of the piano. The vocal line follows the lyrics "give thee thy heart's de-sires, and He shall give thee thy heart's de-sires, O rest in the Lord, O rest in the Lord, and wait,..... wait pa-tient-ly for Him." The piano accompaniment includes dynamic markings like *cres.*, *sf*, *p*, *tr.*, *pp*, and *Ped.*.

1. O Thou, from whom all goodness flows, I lift my soul to thee;
 2. If, for thy sake, up - on my name Re-proach and shame shall be,

 In all my sor - rows, con-flicts, woes, Dear Lord, re - member me.
 I'll hail reproach and wel-come shame: O Lord, re - member me.

DUNDEE. C. M.

1. Let not de-spair nor fell re-venge Be to my bo - som known;
 2. Feed me, O Lord, with need-ful food: I ask not wealth, or fame:

 O give me tears for oth - ers' woes, And pa-tience for my own.
 But give me eyes to view thy works, A heart to praise thy name.

LONDON. C. M.

1. O God, our help in a - ges past, Our hope for years to come,
 2. Be - fore the hills in or - der stood, Or earth re-ceived her frame,

LONDON. C. M. Concluded.

259

Our shel - ter from the storm-y blast, And our e - ter-nal home !
From ev - er - last - ing thou art God, To end - less years the same,

NOTTINGHAM. C. M.

SMITH.

1. Lord, in the morn-ing thou shalt hear My voice as - cend-ing high;
2. O may thy Spir-it guide my feet In ways of righteousness!

To thee will I di - rect my prayer, To thee lift up mine eye.
Make ev - ery path of du - ty straight, And plain be - fore my face.

STEPHENS. C. M.

JONES.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys,
2. Un - num-bered com-forts on my soul Thy ten - der care be-stowed,

Trans - port - ed with the view, I'm lost In won - der, love, and praise.
Be - fore my in - fant heart conceived From whom those comforts flowed.

1. Je - ru - sa - lem, the gold - en! With milk and hon - ey blest;
 2. They stand, those halls of Zi - on, All ju - bi - lant with song,

Be -neath thy con - tem - pla - tion Sink heart and voice op - prest.
 And bright with many an an - gel, And all the mar - tyr throng.

I know not, oh! I know not What joys a-wait me there;
 There is the throne of Da - vid, And there, from toil re - leased,

What ra - dian - cy of glo - ry, What bliss be - yond compare.
 The shout of them that tri - umph. The song of them that feast.

EDYFIELD. 7s.

LATROBE.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow;
 2. Lord, on thee our souls de - pend, In com-pas-sion now de - scand;

O do not our suit dis - dain; Shall we seek thee, Lord, in vain?
Fill our hearts with thy rich grace, Tune our lips to sing thy praise.

PORTUGUESE HYMN. 11s.

1. The Lord is my Shep - herd; no want shall I know; I
2. Thro' the val - ley and sha - dow of death though I stray, Since

feed in green pas-tures, safe fold - ed to rest; He lead - eth my
thou art my Guardian, no e - vil I fear; Thy rod shall de -

soul where the still wa - ters flow, Re - stores me when wandering, Re -
fend me, thy staff be my stay; No harm can be - fall, No

stores me when wand'rинг, Restores me when wand'rинг, redeems when oppress'd.
harm can be - fall, No harm can be - fall with my Com-fort - er near.

VIOLIN.

1. See the leaves a-round us fall-ing, Dry and withered to the ground,
2. "Youth, on length of days pre-sum-ing, Who the paths of pleasure tread,

Thus to thoughtless mor-tals call-ing, With a sad and sol-emn sound;
View us, late in beau-ty bloom-ing, Numbered now a-mong the dead."

"Sons of Ad-am, once in E-den, When, like us, he blight-ed fell,
On the tree of life e-ter-nal, Oh, let all her hopes be laid;

Hear the lecture we are read-ing, 'Tis, a - las! the truth we tell.
This a - lone, for - ev - er ver - nal, Bears a leaf that shall not fade.

HANOVER. 10s & 11s.

MOZART.

Allegretto.

1. Bright-est and best of the sons of the morn-ing, Dawn on our
2. Vain - ly we of - fer each am - ple ob - la - tion; Vain - ly with

dark-ness and lend us thine aid, Star in the east, the ho-
gifts would his fav-ors se-cure! Rich-er by far is the

ri - zon a - dorn-ing, Guide where our in - fant Re - deem - er is laid.
heart's ad - o - ra - tion, Dear - er to God are the prayers of the poor.

AMSTERDAM. 7s & 6s.

1. { Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace;
Rise from tran-si-to-ry things, Tow'rds heaven, thy native place;
2. { Riv-ers to the o-cean run, Nor stay in all their course;
Fire, as-cend-ing, seeks the sun; Both speed them to their source;

Sun, and moon, and stars de-cay, Time shall soon this earth re-move;
So a soul that's born of God Pants to see his glo-rious face;

Rise, my soul, and haste a-way To seats pre-prepared a-bove.
Up-ward tends to his a-bode, To rest in his em-brace.

THE LORD'S PRAYER.

1. Our Father, who art in heaven, hallowed be thy name;
 2. Give us this day our daily bread;
 3. And lead us not into temptation, but deliver us from evil.

Thy kingdom come; Thy will be done on earth, as it is in heaven.
 And forgive us our debts, as we forgive our debtors.
 For thine is the kingdom, and the power, and the glory, for ever and ever. Amen.

THE TEN COMMANDMENTS. (*To the same Chant.*)

1. Thou no other gods shalt have but me: || Before no idol bend the knee.
2. Take not the name of God in vain: || Dare not the Sabbath-day profane.
3. Give both thy parents honor due: || Take heed that thou no murder do.
4. Abstain from words and deeds unclean: || Steal not, though thou be poor and mean.
5. Make not a wilful lie nor love it; || What is thy neighbor's do not covet.

THE SUM OF THE COMMANDMENTS. (*To the same Chant.*)

With all thy soul love God above, || And as thyself thy neighbor love.

ROMAINE. 7s & 6s.

BANISTER.

1. When shall the voice of singing, Flow joyful-ly a-long?
 2. Then from the craggy moun-tains The sa-cred shout shall fly;

When hill and val-ley ring-ing With one tri-umphant song,
 And sha-dy vales and fount-ains Shall ech-o the re-ply,

Pro - claim the con - test end - ed, And HIM who once was slain,
High tower and low - ly dwell - ing Shall send the cho - rus round,

A - gain to earth des - cend - ed, A - gain to earth des - cend - ed,
All hal - le - lu - jah swell - ing, All hal - le - lu - jah swell - ing,

A - gain to earth de - scand - ed In right-eous-ness to reign!
All hal - le - lu - jah swell - ing In one e - ter - nal sound!

MORNINGTON. S. M.

Allegro.

MORNINGTON.

1. O where shall rest be found, Rest for the wea - ry soul;
2. The world can nev - er give The bliss for which we sigh;

'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.
'Tis not the whole of life to live, Nor all of death to die.

1. Praise the Lord,.. O my soul; and all that is within me..... } praise his health all thine in- name. 2.
 3. Who forgiveth .. all thy sin, and } healeth all thine in- firmities. 4.
 5. O praise the Lord, ye an- gels of his, ye } cel in strength; ye that fulfil his commandment, } and hearken unto the..... } voice of his — word. 6.

2. Praise the Lord,.. O my soul; and for- get not all his benefits. 3.
 4. Who saaveth thy life from de- struction; and crowneth thee with } mercy and lov- ing-kindness. 5.
 6. O praise the Lord, all ye his hosts; ye servants of } his that do his pleasure. 7.
 7. O speak good of the Lord, all ye works of his, in all places of... } his do- minion. Praise thou the..... Lord, O — my soul.

CHANT. No. 2. Ps. 100.

JONES.

1. O be joyful in the Lord,.... all ye lands; serve the Lord with gladness, } and come before his } pres-ence with a song. 2.
 3. O go your way into his gates with thanks- giving, and in- to his } courts with praise; be thankful unto him, and } speak good of his name. 4.

2. Be sure that the Lord } he is God; it is he that hath made us, and not we our- selves, we are his } people and the sheep of his pasture. 3.
 4. For the Lord is gracious, his mercy is } ev - er- lasting; and his truth endureth from gene-..... } ration to gen - e- ration.

CHANT. No. 3. Ps. 95.

DR. BOYCE. 267

1. O come, let us sing un-..... to the Lord, let us heartily re-joice in the.... and a great..... strength of King a-pared the our sal-
2. For the Lord is a great God; and he made it; and his hand pre- and we are the people of his pasture, and the sheep of his vation. gods. land. hand.
3. The sea is his, and he 4. 5. The sea is his, and he 6. 7. For he is the.... Lord our 8. Lord our

2. Let us come be-fore his pres-ence with thanks-giving, and show ourselves glad in him with psalms. 3.
4 In his hand are all the corners of the earth: and the strength of the.... hills is his — also. 5.
6. O come, let us worship and fall down; and kneel be-fore the Lord our Maker. 7.
8. O worship the Lord in the... beauty of holiness: let the whole earth stand in awe of him. 9.
9. For he cometh, for he cometh, to judge the earth; and with right-eousness to judge the world, and the peo-ple with his truth.

CHANT. No. 4. Ps. 92.

GREGORIAN.

1. It is a good thing to give thanks unto the Lord; and to sing prais-es unto thy.... name, — O Most Highest; 2.
3. Upon an instru-ment of ten strings, and up-on the lute; upon a loud in-strument, and up-on the harp. 4.

2. To tell of thy loving-kindness early in the morning, and of thy.... truth in the night — season; 3.
4. For thou, Lord, hast made me glad..... through thy works; and I will rejoice in giving praise for the ope-.... ra-tions of thy hands.

1. He reigns; the Lord, the Sav-iour reigns! Praise him in e - van -
 2. Deep are his coun-sels and un-known, But grace and truth sup -

gel - ic strains; Let the whole earth in songs re - joice; And dis - tant is - lands
 port his throne; Tho' gloomy clouds his way surround, Jus - tice is their e -

join their voice, And dis - tant is - lands join their voice.
 ter - nal ground, Jus - tice is their e - ter - nal ground.

EVENING HYMN. L. M.

TALLIS.

1. Glo - ry to thee, my God, this night, For all the bless-ings of the light:
 2. Lord, let my soul for - ev - er share, The bliss of thy pa - ter - nal care:

Keep me, O keep me, King of kings! Be-neth thine own al - might-y wings.
 'Tis heaven on earth, 'tis heaven a - bove, To see thy face, and sing thy love!

THE LORD WILL COMFORT ZION.

269

DR. CLARK.

*Duet.**Tutti.*

The Lord will com-fort Zi-on, he will com-fort her waste pla-ces, and

make her like E-den, like the gar-den of the Lord. Joy and

glad-ness, joy and glad-ness shall be found therein; thanks-giv-ing,

and the voice of mel-o-dy, thanks-giv-ing, and the voice of

mel-o-dy, the voice of mel-o-dy, voice of mel-o-dy.

1st time.

2d time.

DE MONTIS.

Praise the Lord, Praise the Lord, O my soul, and all that is with-

- in me praise his ho - ly name. Praise the Lord, Praise the Lord,

O my soul, and for - get not all his ben - e - fits. Who for -

- giv - eth all thy sins, And heal - eth all thine in - firm - i - ties, Who

sav - eth thy life from de - struction, and crowneth thee with mer - cy and

PRAISE THE LORD. Continued.

271

loving-kindness. O praise the Lord, ye angels of his; O praise him,

ye that excel in strength. Praise him, ye that fulfil his com-

- mandments, and hearken unto the voice of his word. O praise the

Lord, all ye his hosts, ye servants of his that do his pleasure.

O speak good of the Lord, all ye works of his in all places of

ad lib.

his do - min - i on. Praise thou the Lord, O my soul.

Glo - ry, Glo - ry be to the Fa - ther, and to the

Son, and to the Ho - ly Ghost; As it was in the be-

ores. staccato.
- gin - ning, is now, and shall be ev - er - more, world with - out

Adagio.
end, world without end, world without end. A - men. A - men.

GREAT IS THE LORD. Anthem.

273

Allegro.

CALCOTT.

f

Musical score for the first stanza of "Great Is the Lord". The music is in common time (indicated by a '3' over a '4'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is C major. The vocal line consists of eighth and sixteenth note chords. The lyrics are: "Great is the Lord, and greatly to be praised, and greatly to be

Continuation of the musical score for the first stanza. The vocal line continues with eighth and sixteenth note chords. The lyrics are: "prais-ed, and great-ly to be prais-ed,

Continuation of the musical score for the first stanza. The vocal line continues with eighth and sixteenth note chords. The lyrics are: "in the cit - y of our God, in the cit - y of our

Continuation of the musical score for the first stanza. The vocal line continues with eighth and sixteenth note chords. The lyrics are: "God, in the mountain of his ho - li-ness, in the mountain of his

Continuation of the musical score for the second stanza. The vocal line begins with a forte dynamic (indicated by 'f') and consists of eighth and sixteenth note chords. The lyrics are: "ho - li-ness. Great is the Lord, and greatly to be praised,

Musical score for the first stanza of "Great Is the Lord". The music is in common time, key of G major. The vocal part uses a soprano C-clef, and the bass part uses an F-clef. The vocal line begins with a half note followed by eighth-note chords. The bass line consists of eighth-note chords. The lyrics are: "Great is the Lord, and great - ly to be prais - ed in the".

Musical score for the second stanza of "Great Is the Lord". The music continues in common time, key of G major. The vocal part uses a soprano C-clef, and the bass part uses an F-clef. The vocal line begins with a half note followed by eighth-note chords. The bass line consists of eighth-note chords. The lyrics are: "eit - y of our God, in the cit - y of our God, in the".

Musical score for the third stanza of "Great Is the Lord". The music continues in common time, key of G major. The vocal part uses a soprano C-clef, and the bass part uses an F-clef. The vocal line begins with a half note followed by eighth-note chords. The bass line consists of eighth-note chords. The lyrics are: "mountain of his ho - li - ness, in the mountain of his ho - li - ness.". The dynamic is marked "f" (fortissimo).

Musical score for the fourth stanza of "Great Is the Lord". The music continues in common time, key of G major. The vocal part uses a soprano C-clef, and the bass part uses an F-clef. The vocal line begins with a half note followed by eighth-note chords. The bass line consists of eighth-note chords. The lyrics are: "Great is the Lord, and great - ly to be prais - ed." The dynamic is marked "f" (fortissimo).

Musical score for the fifth stanza of "Great Is the Lord". The music continues in common time, key of G major. The vocal part uses a soprano C-clef, and the bass part uses an F-clef. The vocal line begins with a half note followed by eighth-note chords. The bass line consists of eighth-note chords. The lyrics are: "Great is the Lord, and great - ly to be prais - ed in the".

GREAT IS THE LORD. Concluded.

275

A musical score for a two-part setting. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of four measures. The lyrics are: "city of our God, in the city of our God, in the".

A musical score for a two-part setting. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of four measures. The lyrics are: "mountain of his holiness, in the mountain of his".

A musical score for a two-part setting. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of four measures. The lyrics are: "holiness. Great is the Lord, and greatly to be".

A musical score for a two-part setting. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of four measures. The lyrics are: "praised, in the city of our God, in the mountain of his".

A musical score for a two-part setting. The top part uses a treble clef and the bottom part uses a bass clef. The music consists of four measures. The lyrics are: "holiness. Amen. Amen."

O PRAISE THE LORD.

Moderato. Maestoso.

HANDEL.

O praise the Lord with one con - sent, O praise the Lord with one con -

sent, And mag - ni - fy his name; Praise the Lord with one con -

sent, And mag - ni - fy his name. Let all the ser - vants of the

his worthy praise, his worth-y

Lord, his worthy praise, his worthy, worth-y praise pro - claim.

his worthy praise, his worthy,

Allegro, Staccato.

O be joy - ful in God, all ye lands, O be joy - ful in

O PRAISE THE LORD. Concluded.

277

God, all ye lands, all ye lands; O be joy - ful in God, all ye

lands, O be joy - ful in God, all ye lands, make his praise glo - rious; O be

all ye lands, O be
joy - ful in God, all ye lands, in God, all ye lands,.....
O be

joy - ful in God,
.... in God, all ye lands, in God, all ye lands, O be
joy - ful in God, all ye lands,.....

Adagio.

joy - ful in God, all ye lands, make his praise glo - rious.

Moderato.

Musical score for the first section of the hymn. The key signature is A major (three sharps). The time signature starts at common time (indicated by 'C') and changes to 3/4. The vocal line consists of eighth-note chords. The piano accompaniment has a steady eighth-note bass line. The lyrics are: "Lord of all power and might, Lord of all power and might;"

Lord of all power and might, Lord of all power and might;

Musical score for the second section of the hymn. The key signature changes to D major (one sharp). The vocal line continues with eighth-note chords. The piano accompaniment features a more complex harmonic progression. The lyrics are: "Thou that art the au - thor, Thou that art the au - thor, Thou that art the"

Thou that art the au - thor, Thou that art the au - thor, Thou that art the

Musical score for the third section of the hymn. The key signature changes to G major (no sharps or flats). The vocal line begins with eighth-note chords, followed by a melodic line. The piano accompaniment provides harmonic support. The lyrics are: "au - thor of all good things; Graft in our hearts the love of thy"

au - thor of all good things; Graft in our hearts the love of thy

Musical score for the fourth section of the hymn. The key signature changes to E major (two sharps). The vocal line uses eighth-note chords. The piano accompaniment has a steady eighth-note bass line. The lyrics are: "name, the love of thy name; In - crease in us true re - lig-ion."

name, the love of thy name; In - crease in us true re - lig-ion.

Musical score for the fifth section of the hymn. The key signature changes to C major (no sharps or flats). The vocal line consists of eighth-note chords. The piano accompaniment has a steady eighth-note bass line. The lyrics are: "Lord of all power and might, Nour-ish us in..... all good-ness,"

Lord of all power and might, Nour-ish us in..... all good-ness,

LORD OF ALL POWER. Concluded.

279

*Chorus.**Solo.*

Lord of all power and might, And of thy great mer-ey, And

*Chorus.**Solo.*

of thy great mer-ey, Keep us, Keep us in the same, through

Chorus.

Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

GORTON. S. M.

BEETHOVEN.

1. O, where shall rest be found— Rest for the wea - ry soul?
2. Be - yond this vale of tears, There is a life a - bove,

'T were vain the o-cean's depths to sound, Or pierce to eith - er pole.
Un - measured by the flight of years; And all that life is love.

I'LL WASH MY HANDS IN INNOCENCY.

Con espressivo.

Anthem.

CHAPPLER.

mp

I'll wash my hands in in - no-cen - ey, I'll wash my hands in

dim.

p > *f* > *m*

in - no - cen - ey, O Lord, O Lord, And so will I go,

f

dim.

so will I go, And so will I go to thine al - tar.

Soli.

I will walk, I will walk in - no - cent - ly.

O be mer - ci - ful,

I'LL WASH MY HANDS. Continued.

281

O be mer-ci - ful, O be mer-ci - ful un - to me,

O be mer-ci - ful, O be mer-ci - ful, O be mer-ci - ful un -

Chorus.
Allegro. Staccato.

- to me. I will

praise the Lord, praise the Lord, praise the Lord in the con-gre - ga - tion,

praise the Lord, praise the Lord in the con-gre - ga - tion, I will

praise the Lord, I will praise the Lord in the con-gre - ga - tion,

praise the Lord, praise the Lord in the con-gre - ga - tion, praise the Lord,

praise the Lord in the con - gre - ga - tion, praise the Lord.

Largo.

ADORATION. 8s & 7s.

Ancient Choral.

1. Praise the Lord, ye heavens, a-dore him: Praise him, an - gels in the height;
 2. Praise the God of our sal - va - tion, Hosts on high his power proclaim;

Sun and moon, re - joice be - fore him: Praise him, all ye stars of light!
 Heaven and earth, and all cre - a - tion, Laud and mag - ni - fy his name!

I HEAR THE VOICE OF ANGELS. Anthem. 283

Largo.

DR. CLARK.

Come, come a - way, Come, pil-grim, come a - way,
Come, pil-grim, come a - way,

Come, pil-grim, come a - way. come a - way, come a - way;
- way. Come, pil-grim, come a - way,

p Mod.
Why shouldst thou be ln-ger-ing here? Why shouldst thou be ln-ger-ing here?

SOPRANO Solo.

I hear the voice of an - gels, I hear the voice of
Come, pil-grim, come a - way,

an - gels, They cry,..... Come a - way,
Come, pil-grim, come a - way, Come a - way,

- way; They cry, Come a - way,

Come a - way, *p* Come a - way, *f* Come a -

.... Come a - way.

way, Come a - way. Fly, fly to thy man-sions,
 Fly to thy man-sions, Fly to thy

Fly to thy mansions, *cres.* Fly to thy mansions, thy mansions, thy
 man-sions, Fly to thy mansions, thy man-sions, &c.

Fain would I come, and

Andante. Larghetto.

man-sions a - bove, a - bove, a - bove.

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The lyrics are integrated into the musical lines. The score consists of six systems of music, each starting with a different vocal entry. The piano part provides harmonic support throughout.

be at rest, Fain would I come, and be at
Come, pilgrim, come a-way,

rest. I be - gin to languish, to
cres. Come, pilgrim, come a-way, pilgrim, come a-way,

lan - guish; how soon shall I take my flight,.....
pp Come, pilgrim, come a-way, Come, pilgrim, come a-

..... shall I take my flight?
way, Come, pilgrim, come a-way, come a-

I HEAR THE VOICE. Concluded.

Vivace.

way, come a-way, Come, pilgrim, come a-way,
 Come, pilgrim, come a-
 way. Come, pilgrim, come a-

Come, pilgrim, come a-way, come a-way, come a-way;
 Come, pilgrim, come a-
 way. Come, pilgrim, come a-

p Mod.
 Why shouldst thou be lin-ger-ing here? Why shouldst thou be lin-ger-ing here?
 Come, pilgrim, come a-

THERE IS AN HOUR OF PEACEFUL REST.

MARTIN.

1. There is an hour of peace-ful rest, To mourning wanderers given; There
 2. There faith lifts up her cheer-ful eye To brighter prospects given, And

is a joy for souls distressed, A balm for ev-ery wounded breast: 'Tis
 sees the tem-pest pass-ing by, The eve-ning shadows quick-ly fly, And

found a - lone in heaven. There is a home for wea - ry souls, By
 all se - rene in heaven. There fra-gant flowers im - mor-tal bloom, And

sin and sor - row driven, By sin and sor - row driven, When tossed on
 joys supreme are given, And joys supreme are given; There rays di -

life's vine tem - pest - uous shoals, Where storms a - rise, and
 dis - perse the gloom; Be - yond the con - fines,

When tossed on life's, &c.
 There rays di - vine, &c.

1st time. | 2d time.

o - cean rolls, And all is drear but heaven,
 of the tomb Ap - pears the dawn of [Omit....] heaven, Ap -

- pears the dawn of heaven, Ap - pears the dawn of heaven.

FUNERAL DIRGE.

Affetuoso.

HANDEL.

1. Un - veil thy bo - som, faith - ful tomb; Take this new treas - ure
 2. Nor pain, nor grief, nor anx - ious fear, In - vade thy bounds,—no

to.... thy trust, And give these sa - cred rel - ics room
 mor - tal woes Can reach the love - ly sleep - er here,

To slum - ber in the si - - lent dust; And give these
 While an - gels watch the soft.... re - pose; Can reach the

sa - cred rel - ies room To slum - ber in the si - - lent dust.
 love - ly sleep - er here, While an - gels watch the soft re - pose.

3. So Jesus slept; God's dying Son
 Passed through the grave, and blessed the bed;—
 Rest here, dear saint, till from his throne
 The morning break, and pierce the shade.
4. Break from his throne, illustrious morn!
 Attend, O earth, his sovereign word!
 Restore thy trust: a glorious form
 Shall then arise to meet the Lord!

